



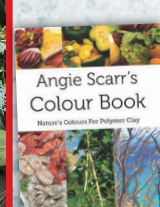
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Welcome to the Christmas Special

Christmas, my favourite time of the year.

The chance to take a well-earned break to see family and friends, exchange gifts, watch great films and eat far too much food! Hmmm food. I really enjoy my Christmas roast dinner with all of the trimmings, but in all fairness from early December I'm craving the sweets, cakes, biscuits and gingerbread. Hmmm gingerbread. Let me tell you, whilst editing the text for the cover feature I was salivating!

As you can see from the detailing in all of the images, Stéphanie Kilgast has worked wonders with polymer clay to create a stunning gingerbread village. We spoke to her about her love for Christmas, childhood memories and Christmas traditions. Besides that, we have a great selection of projects for you to tackle including the final part of Martin Pearce's Christmas Market Stall

and a lovely little knitted jumper, not to mention non Christmas related features including a wonderful spotlight piece with miniature artist Stephanie Guy.

Before I sign off and wish you all a very Merry Christmas, I'd like to say that this is my final issue as Editor. I will still have involvement with the progression of this title as I'll be moving 'upstairs' and my role will be Publisher. Taking over as Editor is my assistant Carl who I hope you will look after. Keeping in with all of the Christmas festivities he's donned his best elf outfit and hidden himself somewhere in the magazine, can you find him?



Merry Christmas!

Lucie

Lucie Dawson
Publishing Editor

Copy deadline for your news and views, new products and press releases for the February issue 249 is 15 December 2014.

Don't Miss!

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Come and join the DHMS Facebook group to keep up to date on all things miniature...

we look forward to seeing you there!

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ED'S PICK

Upon finishing this piece I made a mad dash to the bakery to stock up on gingerbread fingers! Turn to page 18.



DON'T MISS NEXT MONTH

Professional artist Stephanie Guy shows us how to reproduce famous paintings in miniature. It's on sale 22 December!



Contact us...



lucie.dawson@warnersgroup.co.uk
carl.golder@warnersgroup.co.uk



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Thanks to our contributors

Moi Ali, Gil Bomber, Diane Birnberg, Natalie Clegg, Isaac Cordal, Nicki Dixon, Louise Goldsborough, Stephanie Guy, Tanya Harvey, Kevin Jackson, Stéphanie Kilgast, Jane Kubiesa, Marilyn Ormson, Jan Pearce, Martin Pearce, Agnieszka Pawlowska, Ann Sutcliffe, Deb Weissler.



Stéphanie Kilgast has had an almost lifelong obsession with gingerbread.

To see more turn to page 18

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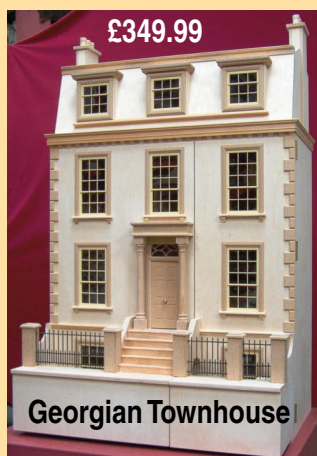
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The good news is we have drastically reduced the prices so now they are far more affordable! Full details of all the models can be found on our web site - if you have any questions - give us a call!



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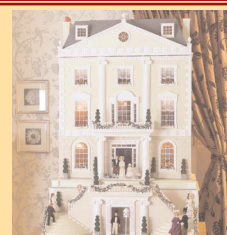
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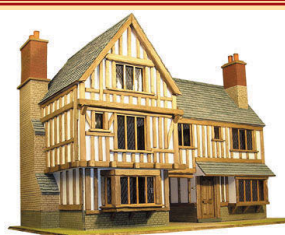
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MH/11 Coach Inn
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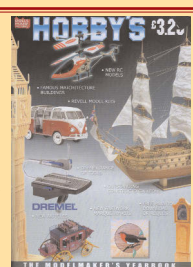
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Club & Society News



The Final Resting Place for The Little WW1 Dugout, Trench & Poppy Field

Celia Thomas and Robin Britton of Nostalgia In Miniature Workshops are delighted to announce that a lady from Hertfordshire offered an amazing £400 for the purchase of the WW1 Dugout, Trench & Poppy Field Scene. This was well in excess of what was being asked and needless to say, the offer was accepted! Readers of Dolls House & Miniature Scene magazine may remember that the little WW1 project was featured as a "how to make" project over three months, beginning with the August 2014 issue. Not only has it been on display through the summer at Thame Museum as part of the WW1 Centenary Exhibition, but it has also travelled to the NEC in Birmingham where it was displayed on the Dolls House & Miniature Scene Magazine's stand, and then finally took centre stage at the Thame Oxfam Book Shop for their Armistice Day window display. So a much admired and popular little scene!

The lady in question said that she had greatly admired the WW1 scene

along with the accompanying video on Celia and Robin's workshop website, and had felt that it was so evocative of those awful times. She then went on to tell a fascinating story that a few years ago, her family inherited some letters from her grandfather that had been kept safe in his old farm ever since WW1 by his niece, who is now a grand 91 years old! He was one of two brothers in the French Army, and they both looked out for each other during the war. Her grandfather was an engineer so his letters were quite detailed about the villages, the landscapes and the different movements of troops at that time. Being a photographer too, he was sent out as a scout at night to survey the paths to be used by the canons the next day. He was also in charge of "communications", a glamorous word for carrying around everywhere a wind-up telephone, and was quite a character by all accounts! Both brothers survived the war itself, but her grandfather's brother sadly

was gassed during the conflict and suffered badly until his death in 1951. Her grandfather died in 1936, in a motorbike accident.

As a final footnote to this story... the lady's brother organised an exhibition in the little town where grandfather lived, just west of Paris, earlier in 2014 as part of the WW1 Centenary commemorations. The exhibition traced the destiny of four soldiers from the same area, including photos, medals etc. and an itinerary was created following the first four days of the war in 1914 in Belgium, based on her grandfather's letters.

Celia and Robin feel very privileged that this little scene now belongs to the family of such a brave man. They are also thrilled to have been able to forward a cheque for £200 to the Royal British Legion, as it was always their intention to donate 50% of all proceeds to the charity in support of their important work. For more information about this little scene, please go to:

www.miniatureworkshops.com

Thame Dollhouse and Miniatures Fair 2014 - 2015

The 2015 Fair on Saturday 21st February is fast approaching and Ron and Felicity Holland are reviewing next year's show, checking preparations and plans and looking forward to another great event. Last year saw horrendous weather across much of England, and they were both surprised anybody found the energy to visit! All the exhibitors made it on the day, coming from all corners of England and Wales. There were fewer visitors than in previous years, but still in excess of 700 people came through the doors.

Last year the Fair raised £2274.71 for Breast Cancer Campaign, and they hope to raise a similar sum in 2015. The raffle with the prizes donated by the stand holders is worth the visit alone, plus there will be all the fund raising events and the magnificent range of stands selling their wares.

The 2015 Fair will be a mix of established and new exhibitors, and they both hope you will enjoy the wide variety of high quality UK artisans who will be there displaying a huge range of high quality, hand crafted items to look at and buy. Artisans are happy to chat and the atmosphere is warm and friendly despite the unpredictability of the weather! If you would like more information visit:

W: www.thamedollhousefair.co.uk

CLUB NEWS

Is your club doing anything exciting, got a new project on the go, raising money for charity or tackling a project from Dolls House and Miniature Scene? Let us know your news by emailing carl.golder@warnersgroup.co.uk

Are you a collectaholic? If so, read on...

Collectaholics is coming back!

RDF Television and BBC2 are currently producing the second series of Collectaholics, a primetime show presented by antiques expert Mark Hill which explores people's passion for collecting.

They want to speak to all kinds of people, from those who are constantly searching for that elusive final piece, or to those whose collection is taking over their homes. They want to find out about your collection and what inspired you to start it.

If you've got an amazing collection or know someone who has, they want to hear from you.

Email: Collectaholics@rdftelevision.com

Telephone: 020 7013 4122

Getting in the Christmas spirit...mini-style!

Stitchers love to make things for the Christmas season. If you love doll's houses too, what could be better than making this 1/12th scale table runner?

This little table runner kit is to be stitched on 32 count silk gauze. The kit contains stranded cotton, a generous piece of silk gauze, clear instructions and stitch diagrams, a suitable needle and a colour block chart to count the design from. The kit costs £12.95. P&P is £1.75 per order if placed by post (cheques to Janet Granger); p&p is free online if your order is over £40, otherwise it is £1.75 UK / £3.50 overseas.

Order yours from www.janetgranger.co.uk



Tell us what you're doing!

Do you have any new products, have you got an anniversary coming up, or have you recently moved premises?

Has your club got something exciting to share?

Have you got a project you've just completed, do you have an unusual theme to your miniature collection?

• Drop me a line today via carl.golder@warnersgroup.co.uk

- Post a letter to Carl Golder, Dolls House and Miniature Scene, Warners Group Publications, FREEPOST PE211, West Street, Bourne, Lincs. PE10 9BR.
- Keep in touch through our Facebook page at www.facebook.com/DollsHouseandMiniatureSceneMagazine

News copy deadline for the February 2015 issue 249 is 15 December 2014.

Tool Box Essentials

Cutting Mat, Stanley Knife and Metal Ruler

Ann Sutcliffe gives us the lowdown on some of her favourite tools.



A self-healing cutting mat, a good quality Stanley knife and a metal ruler are the most important pieces of equipment in the miniature DIY enthusiasts work box. If you have nothing else, you should make sure you have these.

The cutting mat will save many a table top from damage; it also doubles as a work mat because it also provides a good non-slip and wipe clean surface to work upon.

I do use scalpels as well, but for real cutting you can't fault the good old fashioned Stanley knife. It is strong and durable and you can store fresh new blades inside. There are many different craft knives out there on the market, but none have quite the blade strength of the Stanley.

You can't manage miniature work without a metal ruler. In this case there are many different makes to choose from, and it doesn't really matter which. I would always go for one with good clear dark markings, and if you are prone to accidents, one with a finger guard is a good idea too.

Next time: Fine tip glue applicator

A-Z of miniatures crafts

I for Inlay

Taken to its highest level, inlay is without doubt a very skilful process and is often seen as something beyond the reach of most miniaturists. This need not be the case and hopefully this beginner's guide by **Martin Pearce** will give you the confidence to have a go. Covering the use of wood veneer and banding, it also includes some tricks and cheats.

Banding comes in a variety of patterns as well as different widths. Some arts and crafts shops sell veneers in a variety of sorts as well as colours and may even stock lengths of banding.

Before attempting to apply inlay to a piece of miniature furniture I would suggest that you practise on something that does not matter.

A Very Basic Inlay

Preparation

Cut a 2 1/2" (64mm) square of 1/8" (3mm) thick MDF. This will form the table top onto which the veneers will be glued.

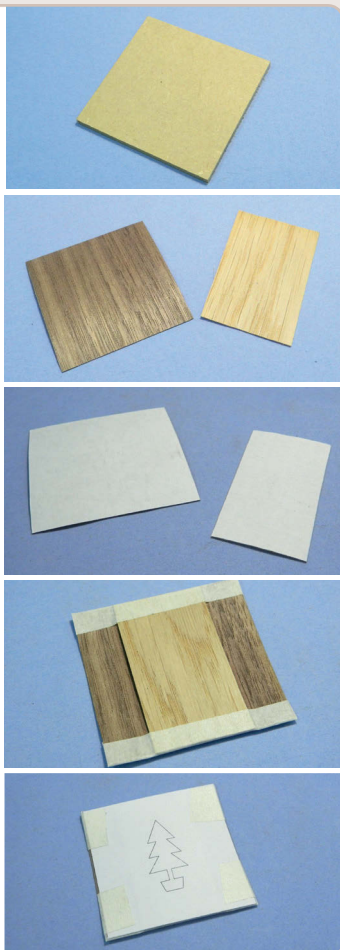
To cover the table top and make an inlay, two pieces of veneer are needed and these should be cut from contrasting timbers.

The veneer for the background must be big enough to cover the MDF. A second piece is cut for the tree. Use the pattern as a guide for cutting.

Anyone who has ever handled veneer will know how thin it is and how easily it splits. A trick here is to glue a thin piece of clean paper to what will be the back of the veneer.

Position the smaller piece of veneer (for the tree inlay) centrally on the larger piece and hold them together with masking tape.

Make a photocopy of the pattern and tape it to the veneer.



Cutting the Veneer

It's essential that a sharp blade is used when cutting veneer as any blade used will lose its edge fairly quickly.

Using a steel rule as a guide, cut along each line on the pattern. Make a series of light cuts until the blade has cut through to the back of both veneers. Do not try to cut through them in one go.

Remove the pattern and separate the pieces of veneer



You will need:

- ☐ Steel rule
- ☐ Small craft knife or scalpel
- ☐ Spare blades
- ☐ File or sanding files by Albion Alloys
- ☐ MDF 1/8" (3mm) thick
- ☐ Wood veneer
- ☐ Banding
- ☐ PVA wood glue
- ☐ Masking tape
- ☐ Paper



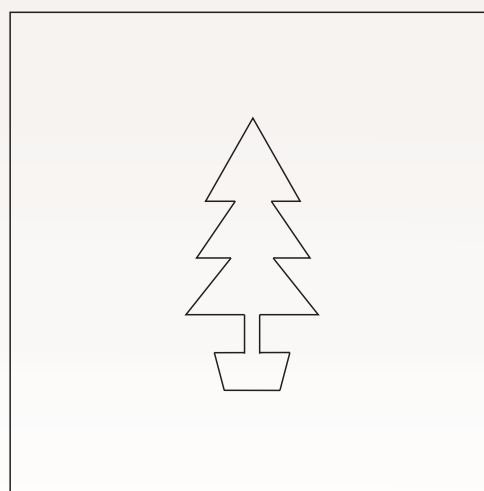
- ☐ Abrasive paper
- ☐ Sanding sealer
- ☐ Wax polish

Making the Inlay

The piece of veneer for the inlay (the tree) should fit inside the one forming the background. If there are any miniscule gaps when the two are put together, don't worry these can be disguised. If the pieces are a poor match and do not fit together correctly, have another go. This is very much a case of practise makes perfect.

Using PVA wood glue, stick the piece for the background to the MDF. The piece forming the inlay is then immediately glued in place. Leave it overnight to set hard and, working in the direction of the grain, sand it smooth. The hardened PVA glue should fill any small gaps but if any still remain, mix a little wood dust with PVA and use as a filler. When set hard this can be rubbed down.

The edges of the MDF need some form of treatment before the piece can be used as a table top and this is dealt with further on. This is a very simple form an inlay and one that purists will no doubt frown upon. However, for a simple design it is a method that works and can lead you on to other things.



Next month

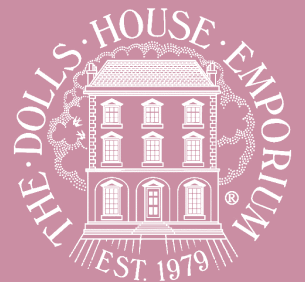
Martin will show you how to add feature to your inlay.



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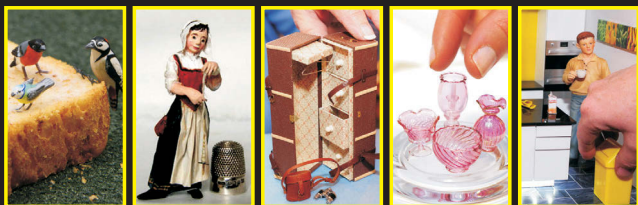
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2015

January 4th

EXETER, Conference Centre, Westpoint
Clyst St Mary. Exeter EX5 1DJ

January 18th

BRISTOL, The Holiday Inn, Filton Rd.,
Hambrook, Bristol BS16 1QX

February 8th

Cobham Village Hall, Lushington Drive,
Cobham, Surrey KT11 2LU
(was at Kempton & Epsom)

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DOLLY'S DAYDREAMS EVENTS

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SUNDAY 7 DECEMBER

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SUNDAY 14 DECEMBER

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SUNDAY 18 JANUARY

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Christmas Market Stall

Part Two, The Detailing



You will need:

- ☐ Try square or engineer's square
- ☐ Small craft knife or scalpel
- ☐ Saw
- ☐ Razor saw
- ☐ Flat file or "Sanding File" by Albion Alloys
- ☐ Steel rule
- ☐ Pencil
- ☐ Pliers
- ☐ Tweezers
- ☐ Wire cutters or snips
- ☐ Cocktail sticks
- ☐ Glue brush
- ☐ Small paintbrush
- ☐ Old paint brush for wood dye
- ☐ 1/16" (2mm) thick timber (to match that detailed last month)
- ☐ 1/16" (2mm) thick card (Note that although metric equivalents are given, they are approximate as the timber is machined to imperial thickness's; work to one set of measurements only, do not mix them)
- ☐ Coloured paper or thin coloured card (as detailed below)
- ☐ Polished stone beads
- ☐ Wooden bowls or wicker baskets
- ☐ Brass coloured beading wire gauges 24, 28 and 34
- ☐ Miniature tinsel
- ☐ Mini toothbrushes
- ☐ UHU or Bostik clear adhesive.
- ☐ PVA wood glue
- ☐ Super Glue
- ☐ Abrasive paper such as glass, garnet or silicone carbide paper
- ☐ Wood dye
- ☐ Matt green and matt white paint
- ☐ Masking tape

With the structure of the Christmas market stall complete, it is now time to add the detail. This month **Martin Pearce** finishes the roof and makes the items that are to be displayed on the stall.

Having completed the structure of the market stall it is now time to add the detail. The roof has to be completed which is followed by the making of a counter and display stand to complete the interior. Attention can then be turned to making the items for display and the real fun part of decorating the stall.



Roof

To the style of the real thing wooden shingles were chosen for the roof covering. These are available from a number of suppliers in various shapes and sizes. Those used here are rectangular and measure $1\frac{1}{4}$ " x $13\frac{1}{16}$ " (32mm x 27mm) and are $\frac{1}{16}$ " (2mm) thick. Using a pencil and square, lines were marked across the roof indicating the position of the top of each row of shingles.

The bottom row of shingles overhangs the roof by $\frac{1}{8}$ " (3mm) so the first line was marked $1\frac{1}{8}$ " (3mm) up from the lower edge of the roof. The other lines were marked 1" (25mm) apart which gives an overlap of $\frac{1}{4}$ " (6mm) on each row. Before laying the first row, two "tilting pieces" were glued to the bottom edges of each side of the roof.

These were cut from some $\frac{1}{8}$ " wide scraps of wood, the same thickness as the shingles and are used to lift the bottom edge of the first row of shingles making the laying of each subsequent row much easier.

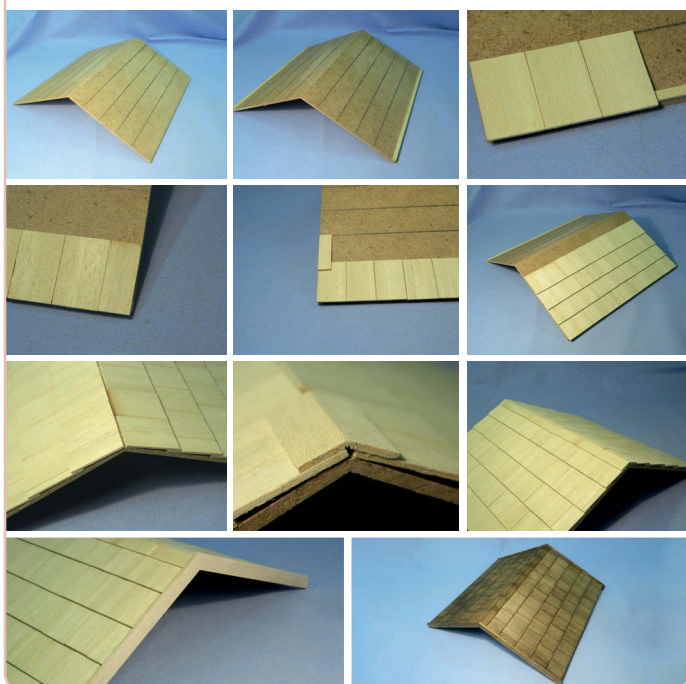
The first row of shingles was then laid, working from left to right with the last shingle of this row cut as necessary.

The second row is now laid and the first shingle is cut to half the full width before laying (photograph 5). This ensures that the joints on each row are staggered. Continue laying the other rows using the same method.

Repeat the process on the other side until the ridge is reached. It may be found necessary to cut each shingle to length for the last row.

Some form of ridge covering is now needed and I cut down some shingles for this. They were $1\frac{3}{16}$ " (31mm) long by $\frac{3}{8}$ " (9mm) wide, a length which staggers the joints with those of the top row of shingles. Before fitting any of these pieces for the ridge, the edges that will abut each other were filed to give a slope. This avoids any gap between the pieces when they are glued in place. Work from the front to the back cutting the last two pieces to length as necessary.

The final part of this step is to cut and fit the barge boards. Using the template, cut four of these and glue in place, two at the front and two at the back. The roof and barge boards can now be coloured and as with the main structure I opted to use Colron "Georgian Medium Oak" wood dye.



Counter

This is made up from four pieces of $\frac{3}{8}$ " x $\frac{1}{16}$ " (9mm x 2mm) timber as used for the boarding. They should be cut to the internal width of the stall ($7\frac{7}{8}$ " [192mm]) or ever so slightly smaller to help when gluing in place. Glue together and once set, cut a $\frac{1}{4}$ " x $\frac{1}{4}$ " (6mm x 6mm) notch at the two corners that will face the front of the stall.

These are cut so that the counter fits around the framing when glued in place. The top surface of the counter should be level with the top of the opening in the front wall.



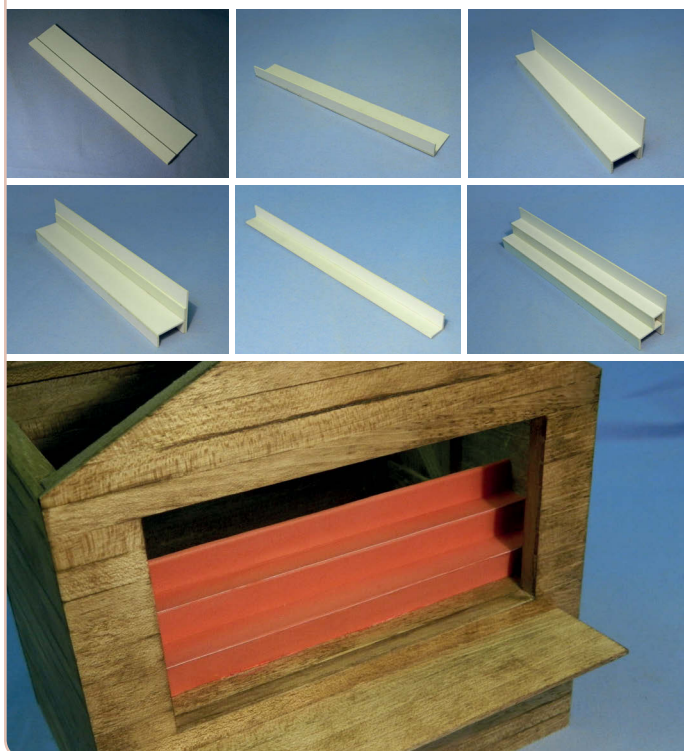
Display Stand

This is made from $\frac{1}{16}$ " (2mm) thick card and covered with paper or very thin card of an appropriate colour. Glue a piece of the $\frac{7}{16}$ " (11mm) wide card to the $1\frac{1}{2}$ " (38mm) wide piece (which forms the back) ensuring that the long edges are in line.

This forms the back assembly. Glue another $\frac{7}{16}$ " (11mm) wide piece to the 1" (25mm) wide piece forming an angular shape. This forms the bottom shelf and supporting upright which, when set, is glued to the back assembly.

Another $\frac{7}{16}$ " (11mm) wide piece is glued to the back in order to support the top shelf. The top shelf is made by gluing the remaining $\frac{7}{16}$ " (11mm) wide piece (support) to the $\frac{1}{2}$ " (13mm) wide one (shelf) to form another angular shape. This is for the top shelf and support which is glued to the back and bottom shelf. When gluing in place, ensure that the upright is $\frac{7}{16}$ " (11mm) high and the shelf is $\frac{1}{2}$ " (13mm) wide.

The card can now be covered in order to give a more decorative finish. Very thin card or paper is suitable for this with red paper being used here. An alternative would be to use a computer to design and print a seasonal pattern for use as the covering for the display stand.



Exterior Decoration

Before moving onto the display items, some decorations were applied to the market stall in the form of tinsel. Using an adhesive such as UHU or Bostik Clear, a strand of silver tinsel was glued to the eaves of the roof. The mini tinsel is formed on a thin wire and a tip here is ensure that it is straight (and cut to length) before gluing in place.

Silver tinsel was then glued to the front barge boards. In this case it was curved to shape before gluing and held lightly in place with masking tape whilst it set. If using masking tape to hold it in place do not be too heavy handed as it can flatten the tinsel.



Christmas Baubles

There is an incredible variety of items for sale at a Christmas market which means you can get away with just about anything. Polished stones intended for making jewellery can be ideal for spherical baubles as well as offering other suitable alternatives. They are available from many craft shops, on the internet and sometimes from TV jewellery channels (the latter being the source of some used here). They come pre-drilled so there is no problem in gluing them to a hanging loop. Others items used in this project were small pearls taken from a cheap necklace that had seen better days.

To make the loops for hanging these baubles, brass coloured beading wire, intended for jewellery making was used. Different thickness's were used depending upon the size of the bauble. A piece of wire is cut to the desired length and bent into a loop. This is then glued to the stone with superglue. A loop can easily be formed by wrapping the wire around a cocktail stick. As an alternative to wire, thin ribbon is a suitable alternative.

To vary the baubles even more, fine glitter can be applied to them. There is a product called "High-Tack Glitter Glue" by Impex which is available from craft shops. The glitter is suspended in a liquid glue and with careful use this is more than suited to our needs. To apply the glitter, the intended bauble is pushed onto the end of a cocktail stick and the glitter applied. Leave the glitter to fully set before fixing the hanging loop in place.



Bauble Displays

There are many ways of displaying Christmas baubles and you will probably have ideas of your own.

Wooden Bowl

My first way of displaying was to use a turned wooden bowl (having many of these to hand). This was decorated by the addition of coloured tinsel. The bowl was turned upside down and the tinsel glued around the rim. The tinsel was teased into a circular shape before gluing and by placing the bowl upside down it was easier to hold whilst the tinsel was applied and the glue allowed to set. UHU or Bostik clear was again the most suitable adhesive for this purpose.

When the tinsel was set, a decorative piece of paper featuring a holly leaf was lightly glued in the bowl. This was cut from a paper napkin and again, this is the ideal time of year for getting hold of something like this. The last stage was to arrange some ready made baubles in the bowl. Those used here were by Streets Ahead, the same item now being available from The Dolls House Store. As an alternative to a wooden bowl, a woven or wicker basket could be used.



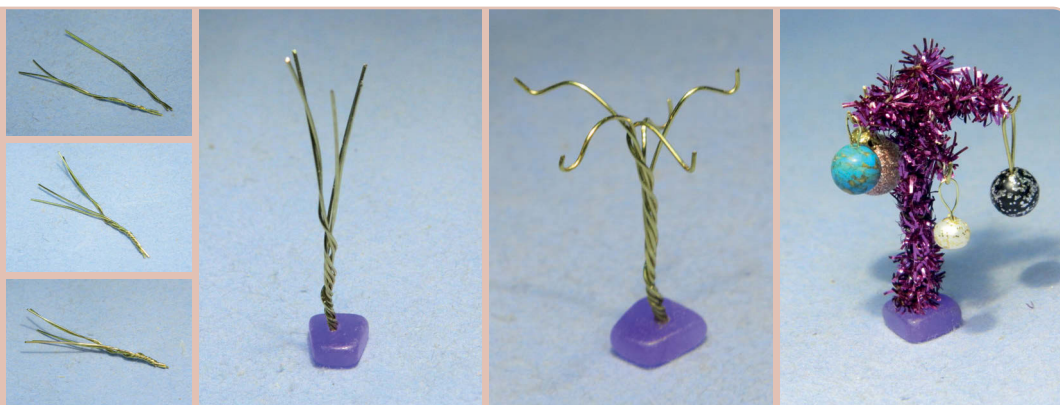
Bauble Tree

The second way of displaying the baubles was to make a "tree". This was made from the same 24 gauge beading wire that was used for some of the hanging loops for the baubles.

Five pieces of wire were cut approximately 1.1/2" (38mm) long. Two pairs of wires were twisted together. These two pairs were then twisted together followed by the fifth piece.

From the selection of jewellery stones referred to above, a flat stone was chosen as a base and the wires glued into this using Super glue. A piece of wood could be used as a substitute for the stone. The ends wires were teased out and bent to form a hook shape on which the baubles could be hung.

At this stage the tree could simply be left and painted. However, as an alternative, it can be taken a stage further. Tinsel was carefully (and tightly) wrapped around the tree. The baubles were then applied in order to finish the display. As well as the use intended here, this can also be used for displaying many other items.



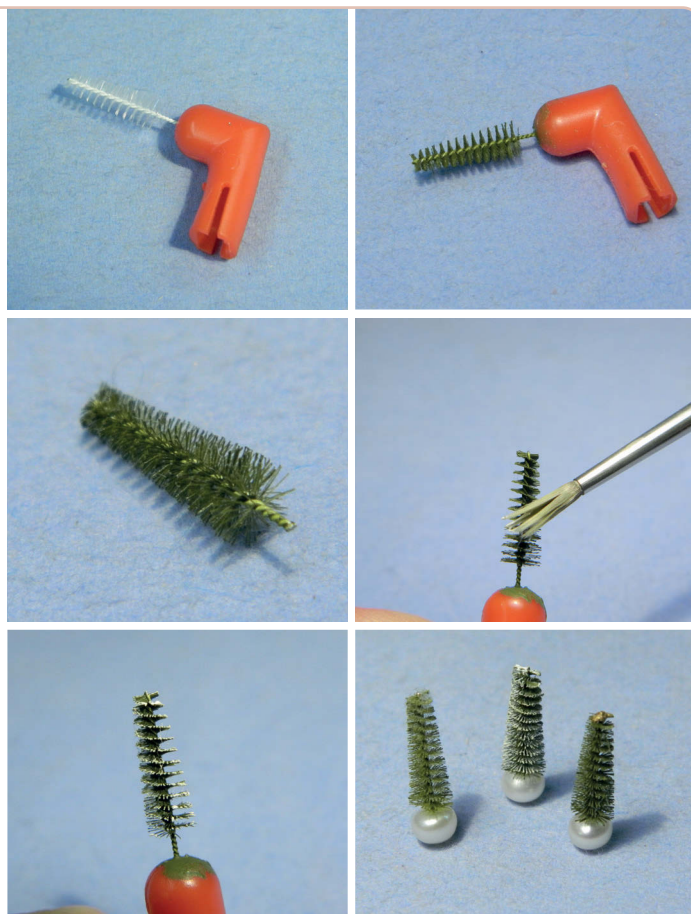
Miniature Christmas Trees

Miniature trees have long been a common decoration at Christmas time and many smaller ones resembled, and were often nicknamed "flue brush trees". Such a tree can be made from a very small type of toothbrush known as an interdental brush which is intended for cleaning between teeth. Some are conical in shape and are ideal for making mini trees. It is simply a case of painting the bristles green and cutting the "tree" free. Only a light coat of paint is needed, just enough to colour the bristles as a heavy coat will spoil the effect.

A variation is to add a little white to the tips of the bristles. Once the green paint has dried, with the aid of a fairly stiff brush, apply a very light coat of matt white paint to the tips of the bristles. Finally, the trees can be planted in a base which, in this case, was a small pearl bead.

Lighting could be added to the market stall quite easily. There are many self contained LED lights on the market now that are suited to an application such as this. They do not require wiring and some of the small background lights would be ideal for lighting the interior or placed under the eaves. Whilst slightly more complicated, the small LED lights that come in the form of a self adhesive strip and are connected to a transformer are again more than suitable.

The ideas suggested here are something that can be built on and I am sure that you will have many of your own. For example, more shelves, stacked with boxes could be added to the interior. Signs and lettering can be added outside along with a large star or some other decoration forming a finial where the barge boards meet at the ridge of the gable. The list goes on and hopefully this will give you some ideas and inspiration for your own market stall.



Barge Board

Template for Barge Board Full Size cut from 1/16" (2mm) thick timber

Cutting list

The grain runs in the long direction in all cases. Metric equivalents are approximate.		
1/16" (2mm) thick timber		
4 pieces	5.1/2" x 3/8" (140mm x 9mm)	Barge boards
4 pieces	7.1/8" x 3/8" (192mm x 9mm)	Boards for inner counter

1/16" (2mm) thick card		
1 piece	7.1/8" x 1.1/2" (241mm x 38mm)	Back of display stand
1 piece	7.1/8" x 1" (192mm x 25mm)	Bottom shelf of display stand
1 piece	7.1/8" x 1/2" (192mm x 13mm)	Top shelf of display stand
4 pieces	7.1/8" x 7.1/16" (192mm x 11mm)	Uprights of display stand

INFORMATION

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W: www.wood-supplies.com

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W: www.squirestools.com

Eileen's Emporium
T: 01531 828009
W: www.eileensemposium.com

Axminster Power Tool Centre
T: 0800 371822
W: www.axminster.co.uk

Paint
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Sunday 12 April 2015

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Saturday 2 May 2015 - NEW

The Park Avenue Hotel, 158 Hollywood Road, BELFAST, BT4 1PB, Northern Ireland

Saturday 13 June 2015

The Imperial Rooms, Imperial Road, MATLOCK, Derbyshire, DE4 3NL

Sunday 5 July 2015 - NEW

Holt Community Centre, Kerridge Way, HOLT, Norfolk, NR25 6DN

Saturday 29 August 2015 - NEW

The Digby Hall, Hound Street, SHERBORNE, Dorset, DT9 3AA

Saturday 12 September 2015

Cwmbran Stadium, Henllys Way, CWMBRAN, Wales, NP44 3YS

Sunday 11 October 2015

The Woodland Suite, The Petwood Hotel, Stixwould Road, WOODHALL SPA, Lincs, LN10 6QG

Saturday 24 October 2015 - NEW

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Around the World in One Special Night by Agnieszka Pawlowska

Christmas, such a magical time.
The nights are enveloped with stillness
and the cosiness of a Christmas
decorated home. A fire's crackling
in the fireplace and outside, snow is
falling, flickering in the moonlight.



Personally, I love the enjoyment of waiting for Christmas and that is why I have created this magical scene. Here you can see Santa waking from his slumbers, quite possibly woken by his cat Tinsel, meowing, waiting to be fed, and also encouraging him, reminding him that it's time to go to work.

Wind back the clock a few hours and everyone and everything is almost ready to go; the elves are busy in the workshop finishing off the wrapping on the last of the presents and loading up the sleigh. Mrs. Claus is slaving over a hot stove, she's dishing up steak and kidney pie and warming through the gravy whilst Santa is outside tending to Rudolph and co. It's taken Santa and his team a whole year to get ready for tonight, he's sat patiently in his chair, night after night reading letter after letter, taking notes on the gifts and presents that have been requested from children all across the world.

A step-by-step tutorial on completing a similar looking Santa in 1/12th scale can be found in the brand new 2015 edition of Dolls House Projects, more information on this title can be found on page 31. The feature goes in to great detail on how to create a base figure, with information on how to carve his face, hands and legs as well as how to sew his outfit and make his big black boots. For this piece though you'll need to dress Santa in his pyjamas so fashion them from a lighter material.

You'll also have to create a bed, mattress and pillows. Sewing a pillow and a quilt is very simple – just sew two pieces of rectangular cloth together and fill it in with cotton. You might consider making extra bed accessories: I made, for example, a felt roll pillow, two smaller pillows decorated with a heart shape, a hot water bottle and a carpet. As the nights are cold, I equipped Santa with warm felt sleepers decorated with teeny tiny Santa hats. I used polymer clay, felt and adhesive beads to make a miniature toy train that Santa has apparently forgotten to put into his sack. You may, of course, make a different miniature toy, for example a tiny teddy bear, or simply add a miniature toy from your collection to the scene. Furthermore, you can add Santa's pet – I used a miniature cat in the scene. You can complete the scene with suitable accessories, i.e. a Christmas tree.

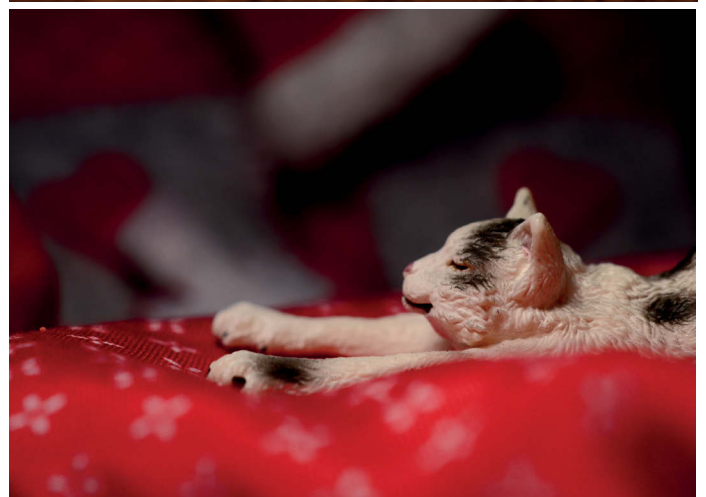
So, on this very special night, let us all sleep well and dream about the miracles the morning will bring to all of us.

Good night and Happy Christmas! 📺

INFORMATION

W: www.miniatureavenue.blogspot.dk

F: www.facebook.com/agnieszka.pawlowska.391

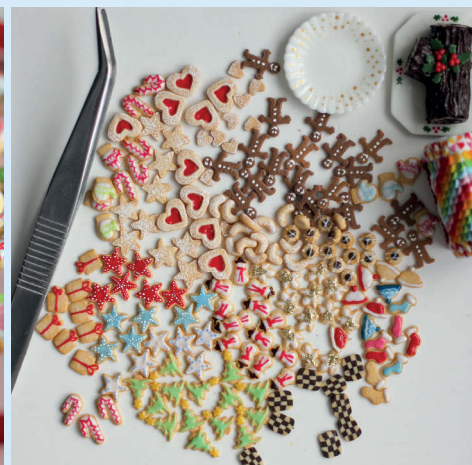




Food, Glorious Food

Please say hello to French miniaturist and blogger **Stéphanie Kilgast**.





Hello Stéphanie, thank you very much for sharing your marvellous creations with the readers of DHMS. Could you please tell us a bit more about your gingerbread village, what's the inspiration?

Well I've always been fascinated by gingerbread houses, probably because it's not a very common thing to make in Germany or France, at least not when I was younger. Gingerbread houses always remind me of the houses that you see in small, remote villages in the middle of winter, often covered in snow but looking so peaceful and serene. I've only seen a real one once, and that was made by a friend, but not for Christmas.

I'm a trained architect, and buildings and houses are and always will be something I'm very attracted too. In a way, the construction of my first gingerbread house was the perfect combination of working with two things that I love, architecture and food! It was only really a matter of time before I made my first one in 1/12th scale and that was back in 2008.

Since making that first piece and displaying it on my website, the enquiries have been non-stop and I've taken on so many commissions. I've created so many different variations on the gingerbread house I've been able to create my very own village, as well as making additional sweets, candy canes, cakes and biscuits! (Take a closer look at the photographs and you'll see that some of the pieces have been formed to create earrings) At the moment it's a very busy village, but who knows, it could grow to the size of a town!

On a personal basis, when do you start preparing for Christmas?

I start preparing for Christmas at the beginning of advent, so exactly four Sundays before Christmas. I usually make an advent crown with four candles, lighting one on each Sunday. It's something that I grew up with as it's a very popular tradition in Germany. I also try to make at least one batch of Christmas cookies and of course put up and decorate a Christmas tree. 🎄➡





And for Petitplat?

For Petitplat, I start working on Christmas towards the end of August, beginning of September. The goal is to have all of my Christmas themed items on my website by the beginning of October, ready for all of the online shoppers. It's always a bit weird to start Christmas before Halloween, but it works for me as Halloween is not a holiday I celebrate nor grew up with.

What does Christmas mean to you?

Snow, winter, festivities, gingerbread, lights at night, candles, the smell of pine trees, family, friends and good food. I absolutely love Christmas. I love it as much as I love chocolate! It's an unconditional love for which I don't have any rational explanation.




What's the magic of Christmas?

As a child, the magic was real as my mother made me believe in Santa Claus. Now it's more about festivities and the anticipation of Christmas. The beauty of Christmas decorations and the beginning of winter, and ideally falling snow (which doesn't happen where I live - but I go back to Berlin and to my parents' house, and with a bit of luck I have my snow back as well). Now that I miniaturize Christmas food, the magic and tradition lasts a bit longer. I also really enjoy buying or making presents for all the people I love in my life.

What are your childhood memories of Christmas?

I have two memories of Christmas from my childhood. One from when I was a child and in a house in France. I was hiding with my step-brother upstairs because Santa was supposed to arrive and make his delivery. We wanted to be sneaky and take a look, but at the same time we didn't want to ruin the surprise. It was all so exciting as it was snowing outside, fire was in the chimney and the smell of good food in the air! It was magical.

The second I have was once I stopped believing in Santa. I was living with my mum in Frankfurt, I told her that without Santa the magic was a bit lost. I asked if we could try and pretend. She did, but it didn't work and I was a bit sad. Years later and talking about that Christmas with my mother, she told me for her it was even more difficult as it was the first Christmas where we were just the two of us, and it felt empty. My mother's birthday is the 24th of December and that is when we celebrate Christmas as well. 

INFORMATION

To see more of Stéphanie's work visit:

W: www.petitplat.fr

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Patch's Toy Shop

Following on from her Halloween junk shop, DHMS reader, **Nicki Dixon** gets festive in another of her Chester shops. Here's wishing you a Merry Christmas from Patch's Toy Shop.

Patch's Toy Shop is named after my son, Patrick. I didn't know he was a boy before I had him but Patrick was the only name I liked for a lad and Patch, to me, seemed a cute choice for a shortened version. He's now 17, and is still Patch to those who know him.

For me, Christmas has always been a special time of year, none more so than as a child when

with my brothers and sister we'd wake up at 3.00am to "see if he had been" and discovering the pile of presents under the tree.

We'd hand them out one by one and the whole process seemed to take forever.

The toy shop is part of my Chester shops building (www.thedollhousebuilder.co.uk) and is the neighbour of Pebble's Emporium which I dressed

for Halloween (as seen in the November issue of DHMS).

Of course there were a few "musts" I needed for Patch's - obviously a tree, stockings, paper chains and a pile of toys, just like my childhood Christmases. The internet never ceases to amaze me when I need to find things and there are some wonderful miniatures sites as well as the old faithful - eBay.

I had some spare felt kicking about in one of the cupboards, luckily in festive reds and greens so I created the stockings for the walls and the door wreath from that.

My best friend Kirsti is a genius with the needle and thread (much better than I will ever be) and she made me the little red sack with gold ribbon and is promising a green one to go with it. The little wooden snowmen, gingerbread



men and Christmas trees adorning the railings outside Patch's came from an art shop here in Sudbury where I live called Goslings and they were a snip at 30p each. I bought them plain, but jazzed them up by adding colour with felt tip pens.

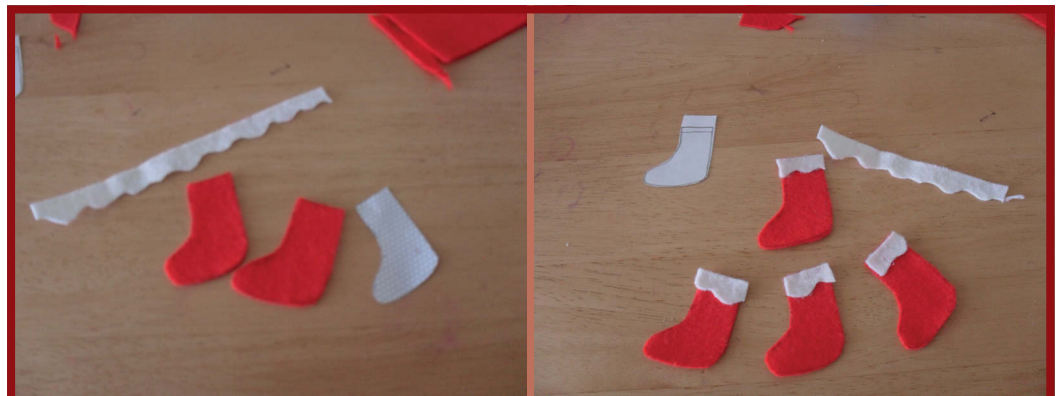
The paper chains are easy to find on the internet and can either be bought ready made like mine or as kits. They could prove fiddly for someone with little patience if they go wrong.

I have been collecting the pile of toys for the past two years, thinking that a combination of wrapped presents and unwrapped goodies would look good in the display. I particularly love my little Ludo board game and the striped dolls buggy - an exact replica of one I had as a child.

I still haven't found the right Father Christmas to sit amongst all this festive cheer, hopefully he'll turn up soon as he needs to be there to greet the children who visit the shop. Imagine them all waiting patiently on the stairs, waiting in line for their turn to tell him how good they have been.

I hope you all get what you wish for this Christmas, including that special parcel, smaller than the others but containing something just right for your tiny world.

Happy Christmas! 🎄

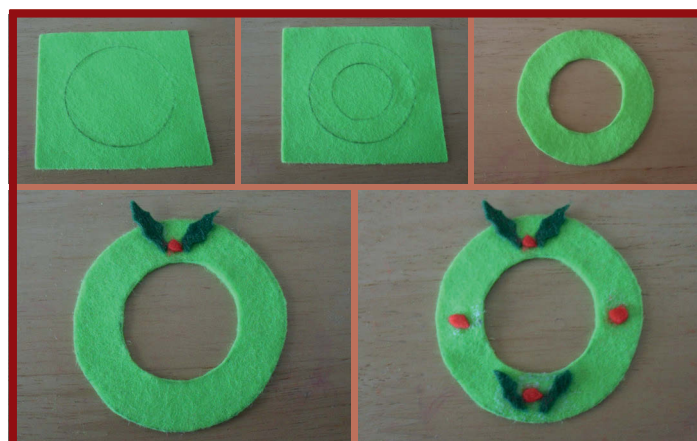


I found a template for a stocking and pulled it up on my mobile phone, just the right size to get the shape for a free hand drawing of it onto a piece of paper which I then cut out to

use as my own template. For the white stocking tops I simply cut out white felt and glued it in place.

Because these stockings were going on the walls they

are two dimensional but three dimensional versions would be quite simple to make, just two pieces of the red felt sewn together with white trim all the way around.



I used a tea cup from my childhood china tea set to draw the larger outer circle and then used the top from a glue stick for the inner circle, both drawn onto pale green felt. I then cut out holly leaves from a darker piece of green felt.

The simple round red berry shapes are freehand cut and don't have to be perfect, but a vague round shape gives a lovely effect on the wreath with the holly leaves.



Smallsea At Christmas

Via the fictional memoirs of Lady Truloe Lamson, **Diane Birnberg** makes another visit to Smallsea.

Each year as the Christmas season arrives, I grow nostalgic for Christmases past. Besides the memories of a lifetime of holiday pleasures, I think of my dear friends, the Twelfths around the world, that welcomed me into their hearts with tiny Christmas ornaments, treats and cards. While I cherish it all, the postcards with miniscule hand coloured photographs of Christmas in Smallsea are the most treasured. Having visited Smallsea during many holiday seasons, the postcards capture the joy and gaiety of the city's residents. Here is a collection of some of these wonderful cards with my notes.

INFORMATION

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Chestnuts! Hot Chestnuts Here!

At Duke Square, Charlie the chestnut seller attracts lots of holiday shoppers to his hot roasted chestnut cart.

Many of the scenes in Smallsea were inspired by Tucks postcards from the period. I often commission dolls from these postcards. The boys sledding and the father and daughter carrying their ice skates were taken directly from postcards and wonderfully crafted by Julie Campbell.

Tucks Postcards

Started in London in 1866, Raphael Tuck & Sons became one of the leaders in postcard production during the late Victorian and Edwardian eras. The company started the Christmas card tradition by publishing the first cards and postcards in the

1880's. There is a large database of their antique cards at www.tuckdb.org. Be sure to check out the holiday cards and the artist signed cards for their very best examples.



Christmas at All Saints Church

In a beautiful candlelit service, parishioners celebrate Christmas Eve with prayers and Christmas hymns.



Carolers at Town Hall

This is the Landsfer family caroling in the Christmas Emporium court right outside Town Hall.



The Wonders of Christmas

A father and daughter stop to hear the organ grinder's songs while a group of children makes wishes as they gaze at the mountain of wonderful toys in McDonnell's window.



Fun on the Snow Hill

Three boys have fun sledding down a snow covered hill.



On the Avenue

The bustling activity of the season is caught in this picture.



Off to the Skating Rink

A father and daughter make their way to the lively skating rink that is set up each year next to Town Hall.



Christmas Punch!

It seems that even during the holidays, these two ruffians want to fight. A small boy is ready to break up the fight by flinging a huge snowball!

Steampunk Lady

To accompany last month's steampunk man, seamstress **Louise Goldsborough** has used brightly coloured material to dress this doll.

You will need:

- ☐ Lady doll with painted high heeled ankle boots
- ☐ Fine patterned or striped silk or cotton for pantaloons Approx. 7" x 4" (171mm x 101mm)
- ☐ Fine plain coloured silk or cotton for skirt front swag and hat Approx. 7" x 5" (171mm x 127mm)
- ☐ Fine fancy silk or cotton for main dress Approx. 16" x 10" (406mm x 254mm)
- ☐ Fine plain silk or cotton for skirt lining and under sleeves Approx. 16" x 10" (406mm x 254mm)
- ☐ Narrow lace to decorate outfit and for gloves. Approx. 1 yard
- ☐ Narrow fancy braid to decorate outfit. Approx. 1 yard
- ☐ Scrap of felt for bustle pad
- ☐ Scrap of lace or tulle for stockings plus some thread for seams
- ☐ Scrap of 4mm silk ribbon for decorative bows and hat band
- ☐ Scrap of narrow flat fancy braid for boot tops (optional)
- ☐ Scrap of bondaweb for hat
- ☐ Scrap of medium iron-on interfacing (stiffening) for false waistcoat
- ☐ Small length of fine chain for false waistcoat front. Approx. 2"
- ☐ Tiny seed beads for false waistcoat front
- ☐ Selection of tiny watch cogs and wheels etc for jewellery and decoration
- ☐ Edge sealer like Fraycheck etc.
- ☐ Good quality fabric glue



Steampunk is a term used to describe a fantasy-type era where all things Victorian reign supreme. This includes steam powered machinery (hence all the cogs and wheels) and costume, although the clothing can be given quite a modern twist. As regards the fashion style, pretty much anything goes as long as it is along the Victorian lines. Corsets, bustles and little hats worn at jaunty angles are the name of the game and colours can be as wild as you like or quite sombre. There really aren't any rules, just as long as it looks Victorian!

I have chosen quite a fancy design for our lovely lady. She's a bit of a glamour-puss and loves attention. Don't shy away from trying this design, it is really not difficult. Just keep your fabrics nice and fine, preferably 100% cotton or silk and take your time to follow and complete each step.

Preparation

Trace the pattern pieces. Check the fit against your doll and make any adjustments. (It is a good idea to make up the garment in kitchen paper first before cutting your fabric.) Once you are happy with the fit, cut the patterns out from the relevant fabric and seal all edges to stop fraying. There is a seam allowance of 3/16 of an inch included on all pieces unless otherwise stated. Clip all curves and press seams open unless otherwise advised.

Read through all of the instructions before starting.

Underwear

Stockings

Cut the stockings as two oblongs of tulle or lace. These oblongs need to be long enough to reach from just above the knee to just past the top of the boot, and wide enough to wrap around the leg and comfortably meet at the centre back (always add a little extra). It helps to use any stretch in the tulle for the width.

Run a thin line of glue down the centre back of your doll's leg from above the knee to the start of the boot and allow it to become tacky. Carefully press one straight edge of the tulle oblong into the line of glue, making sure that you have plenty of excess length above the knee and below the boots to trim later. Allow to dry thoroughly.

Carefully and thinly spread glue over the rest of the leg, being especially careful around the line of the boot. Allow the glue to become slightly tacky and then gently ease the tulle around the leg until it meets at the centre back and there are no wrinkles. Glue the centre back line and press the tulle into place. Allow to dry before carefully trimming all the excess tulle away from around the boot line and above the knee.

A piece of sewing thread can be glued over the centre back join to make the stocking seams.

If you want to define the top of the boot line, a piece of braid can be glued in place here too.



Pantaloons

Cut the pantaloons in your chosen patterned or striped fabric. Stitch the centre back and centre front seams and press open. Turn up the hems and add a frill of lace.

Stitch the crotch seam and turn.

Run a gathering thread around the waist, dress onto your doll and secure the thread tightly. Run gathering threads around the lower leg edges and pull up to fit.

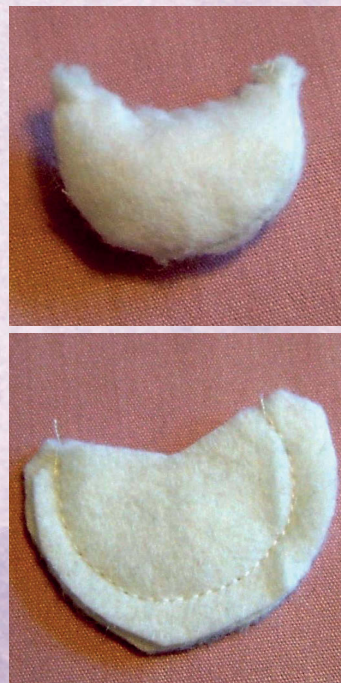


Bustle Pad

Cut in white felt. Sew together from point A to B.

Turn and stuff firmly then slip stitch the opening closed.

Stitch the pad firmly to your doll, just above her bottom over the pantaloons.



Top Clothes

Skirt front swag, skirt back & bodice:

Cut the skirt front swag on the cross (bias) in your chosen plain colour. Turn under a hem on the lower edge and decorate with lace and braid. Turn under both side edges. Run a gathering stitch along both side edges and pull up tight. Run a gathering stitch along the top raw edge.

Stitch or glue the swag onto your doll's waist and pull gathers up to fit.

Top Tip

A little spray of water on the swag will help to drape it nicely.

Cut the skirt back and sides in your main fabric and also in lining fabric. Transfer the horizontal gathering dots to the right side of the skirt back lining.

Gather the side edges of the skirt back from point A to B. With right sides together, pin the skirt back to the skirt sides, pulling up the gathers to fit and making sure that the lower edge of the skirt sides are level with the lower edge of the skirt back. Stitch together at the side seams. Press seams open. Repeat with the lining pieces.

Place the main skirt and the lining right sides together and stitch, leaving the top open to turn. Turn and press well. Glue or stitch some braid in place along the front and back edges, leaving some extra braid at the start of each front edge (this needs to be enough to reach from the waist up to the centre back of the neck)

Run a tiny gathering stitch along the gathering line mid way down the skirt back lining, but do not pull up the gathers just yet. Run a gathering thread around the waist and dress skirt onto your doll. Pull up the waist gathers tightly and arrange the skirt around the doll. Pull up the gathers in the back skirt to form the bustle and train. Spread and arrange gathers evenly to your own taste. Fold back the lower front skirt edges and secure. Decorate with your choice of tiny cogs/wheels.

Cut the bodice and top sleeves in your main fabric. Stitch the darts in the bodice fronts and press. Stitch the fronts to the back at shoulder seams and press open. Carefully turn under the neck edge and decorate with a frill of lace on the inside. Stitch the side seams and press open. Turn under the lower edge and Turn. Dress the bodice onto the doll over raw edges of the skirt. Close the front seam and secure the bodice over the skirt with tiny stitches.



False Waistcoat:

Cut the false waistcoat pieces in iron-on interfacing and fuse to the wrong side of your lining/contrast fabric following the manufacturer's instructions. Carefully cut out and seal all of the edges. Fold each waistcoat piece in half with the wrong sides together and stitch across the top and lower edges as shown. Trim, turn and press well. Stitch the front edges of the waistcoat together with tiny seed beads with the doll's right side over the left. Stitch about 2" of fine chain in place to look like a watch chain. Carefully glue the false waistcoat in place on your doll, over the bodice and skirt and allow to dry. Using the excess braid from the skirt fronts, carefully glue this in place, covering the sides of the waistcoat and finishing at the back of the neck.

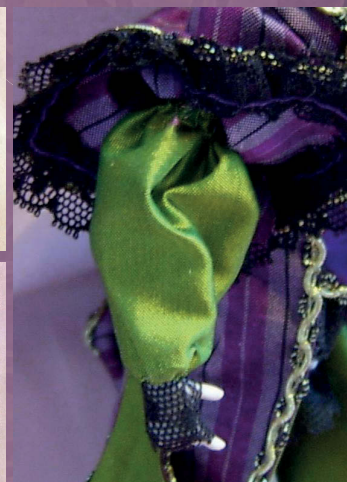


Gloves, dress sleeves & under sleeves:

Cut a small length of flat lace for each glove. Position the lace over the back of your doll's hand, pushing her thumb gently through a hole in the lace. Carefully glue in place and allow to dry. Carefully glue the rest of the lace around the doll's hand, trimming to fit and meeting the edges neatly in the centre of each palm.

Turn under a hem on the lower edge of each top sleeve and add lace and braid. Stitch the under arm seams, press open and turn. Run a tiny gathering stitch around the top of sleeve and dress onto your doll. Pull up the gathers, tucking the raw edges under. Stitch the sleeves to the bodice with tiny invisible stitches.

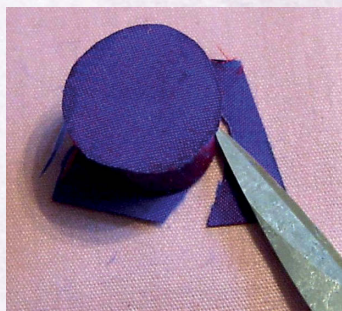
Cut the under-sleeves in lining/contrast fabric. Turn under a hem on the lower edge of each sleeve. Stitch the under arm seams and turn. Run a tiny gathering stitch around the top and lower edges of each under-sleeve and dress onto your doll, pulling the main sleeve out of the way while you work. Pull up the top gathers, securing the under sleeve to the top of your doll's arm with a little glue or a few stitches. Pull up the lower wrist edge tight around the doll's wrist and fasten off. Pull the main sleeve back down and secure in place with a little glue if necessary.



Hat

Using a scrap of bondaweb, sandwich it between two small pieces of contrast fabric following the manufacturer's instructions, thus bonding the two layers of fabric together. Cut the hat pieces from this bonded fabric and seal the edges well. Carefully glue the short edges of the side crown together to form a tube and allow to dry. Glue this in place on top of the round brim and allow to dry. Spread a thin layer of glue around the top of the side crown and place onto a piece of the bonded fabric (this will form the top of the crown).

Once the glue is dry, carefully trim around the edges. The hat can now be decorated with a band of ribbon and some tiny watch cogs etc, before being glued in place at a jaunty angle on your doll's head.



Finishing

Add a small bows to the lace frills on your doll's pantaloons and at the centre top of her waistcoat. Tiny cogs and wheels can be used for a necklace and some rings too.

This lady is looking for a new home.

If you think she would enjoy living with you please contact Angelique Miniatures for details.

W: www.angeliqueminiatures.co.uk

E: lbird77329@aol.com

T: 01932 780924

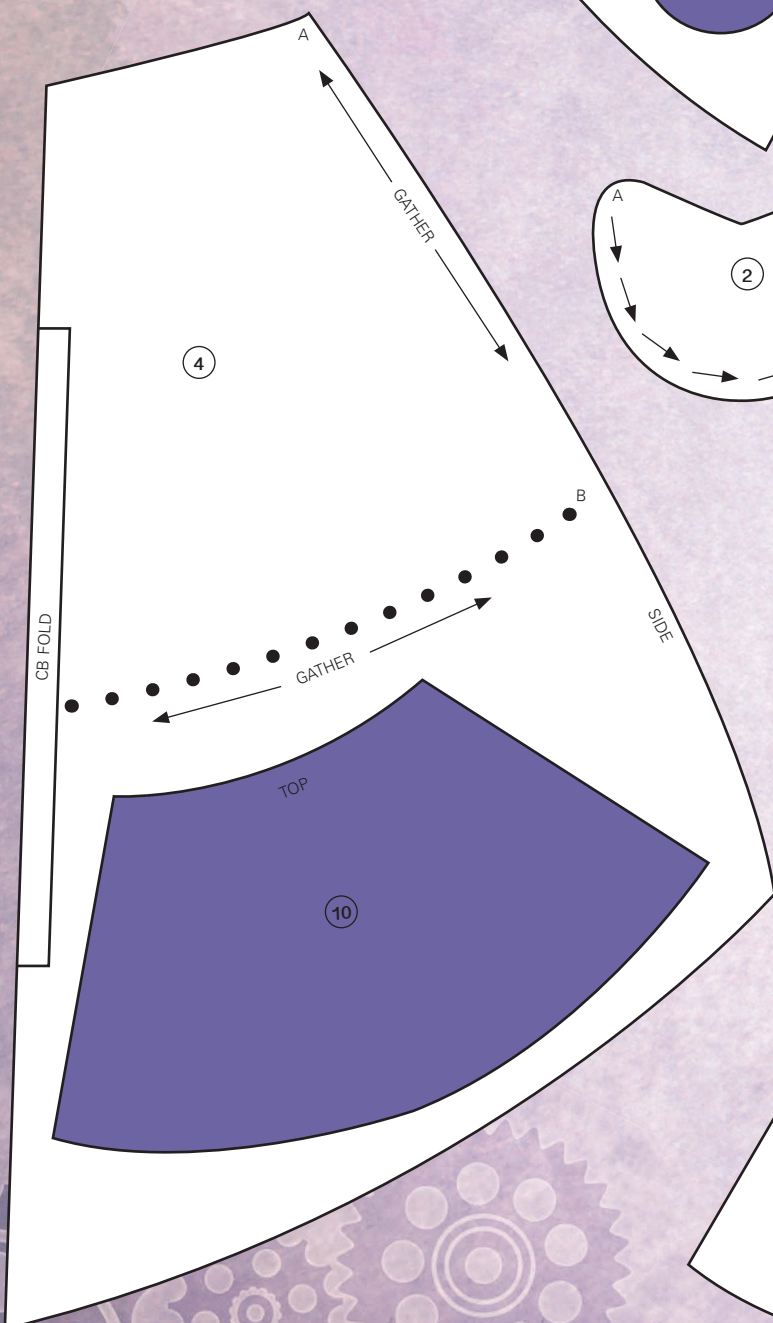
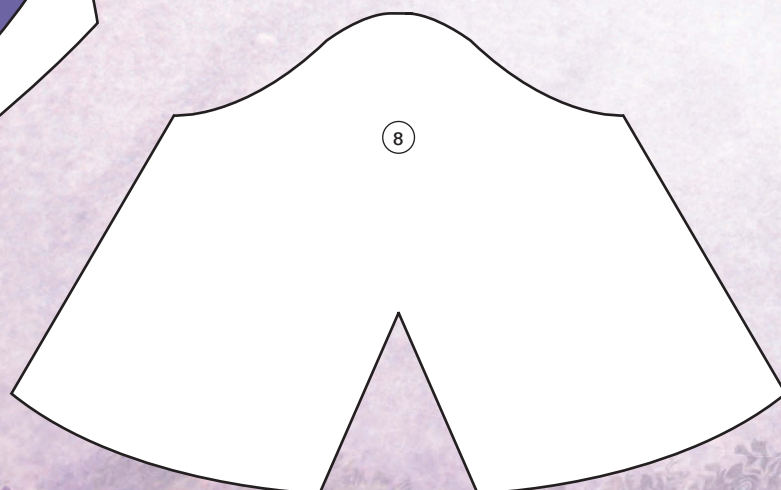
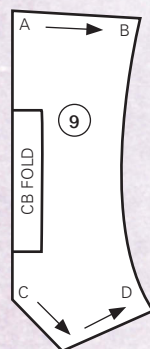
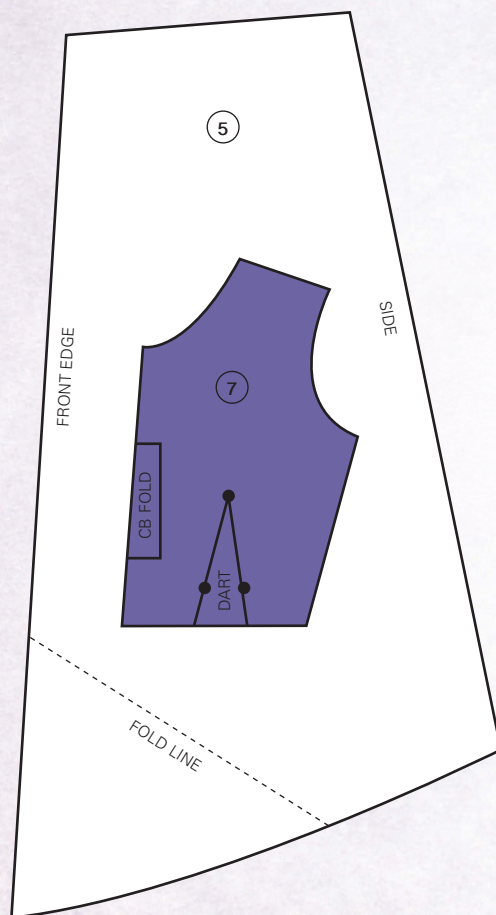
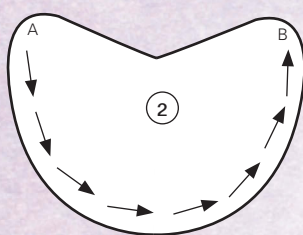
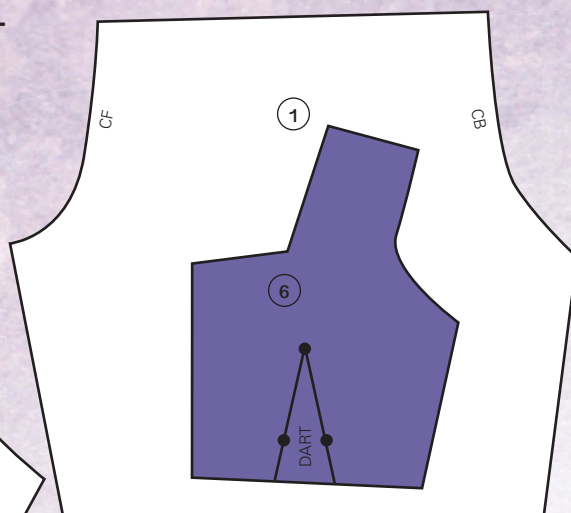
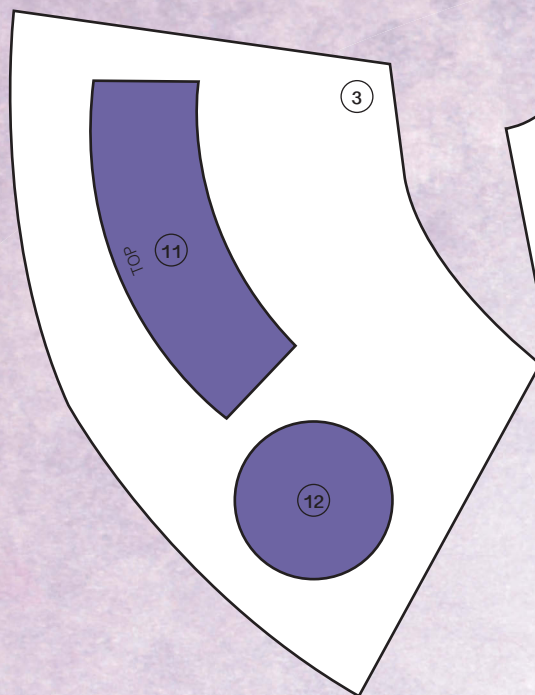
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Steampunk Lady patterns - shown at 100%

Pattern key:

1. Pantaloons. Cut 2
2. Bustle pad. Cut 2
3. Skirt front swag. Cut 1
4. Skirt back. Cut 1 on fold
5. Skirt side. Cut 2
6. Dress bodice front. Cut 2
7. Dress bodice back. Cut 1 on fold
8. Dress sleeve. Cut 2
9. False waistcoat. Cut 2 on fold
10. Under sleeve. Cut 2
11. Hat side crown. Cut 1
12. Hat brim. Cut 1





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Creatures of Myth and Legend:
Fairies

Venture into the woods with **Jane Kubiesa** to discover the secret miniature world of the fairy.

Illustration by Marta Maszkiewicz.

There is a fairy for every age and they are very different beings. The fairies of folklore lived in woodlands and wild places and were a beastly bunch. They often appeared to people during puberty, marriage, birth and death. This fairy was linked to tricks and curses and was well known for stealing human babies, before swapping them for fairy children called changelings. They might also mislead travellers, steal from the home or trick maidens out of their virtue. Fairies could be tiny or child-sized and appeared as ethereal beings or looked more like what we think of as elves today. They could also change their forms to look like people, to help in their dastardly deceptions. Of course, fairies had magical powers and could fly around using the stems of plants like witches' broomsticks or by perching on the backs of insects or birds. Their one weakness was iron and people often used iron tools or talismans to protect their families against abduction by fairies.

Their stories were told as folktales or fairy tales and alongside these beastly little folk there were also good fairies. Stories like Cinderella and Sleeping Beauty feature a fairy godmother to protect and watch over a special child. These tales became popular bed-time reading for children, even though the idea of the good fairy was actually added much later.

By Victorian times the fairy had turned into a tiny magical, child-like creature, which many people believed could be found living around the home or at the bottom of the garden. They could be mischievous and playful and now had butterfly or insect wings so they could fly under their own steam. The fairy was hugely popular and was drawn or painted as a pastime known as 'fairy art'. Peter Pan's Tinkerbell, flower fairies and the Cottingley Fairies all came into being around this time.

Today the fairy can still be found living in homes around the festive period. Whilst many people will dress their Christmas tree topped with an angel representing the




Amitty is an amethyst Miniwinni with inspiration from Australia's native pea flowers.

Angel Gabriel, some use a fairy and this is thought to relate to earlier Celtic ideas of tree spirits. When the branches fell off the trees in winter, people decorated them with ribbons to entice the spirits to return and bring the trees back to life. When trees were first brought inside at Christmas, the tradition continued and some believe the fairy of today represents the spirit of the tree and new life. So if you have a fairy living atop your Christmas tree, be prepared for the mischief they can make.

Celia Harris' World of Whimsy

The fairies of Celia Harris are reminiscent of the tiny Victorian fae with pretty glistening wings and magical child-like whimsy. Or, more precisely according to Celia, they are a product of her childhood thanks to an obsession with the book *Faeries* by Brian Froud and Alan Lee in combination with influences from her parents' fantasy sculpture business which she grew up around. In one way or another Celia has always

had fairies in her life and for the past ten years she has been sculpting these miniature marvels professionally from her home in Australia.

So, out of all the fantasy creatures, why choose fairies? Celia explains: "There is a spirit and essence to the natural world which I'm sure any nature lover can relate to, this feeling can be hard to articulate but creating little fairy beings and their kind can be a way to translate these feelings into something more tangible." 

Brian Froud's eerie yet beautiful fairies really brought this little creature to life for Celia, who says: "He broke the mould of the traditional story book fairy and made the kingdom of the fae seem even more real to me. This inspired me as I grew older to experiment with my own visions of what I saw a fairy as. I love sculpting the strange and quirky the most as the creative freedom is exciting and gives the imagination a boundless range."

Today Celia mixes her fondness for all things quirky with her love of the natural world. She initially sculpts the face of a fairy from a face she sees in a tree or rock and

this gives a theme and personality to the rest of the miniature. "Living in the subtropics of Australia provides a perfect environment for life and growth and I'm always coming across strange mushrooms, a piece of volcanic crystal, a native creature, or a gorgeous wildflower," the artist explains. "It's been a profound inspiration for me of late after doing much exploring through the forest and I hope to incorporate this strange, colourful essence of my surrounds into my upcoming one-off pieces."

Each piece can take from a couple of days to a week to make and Celia adds: "My parents were

both profoundly encouraging of my creativity and I'm grateful to them both. My mother is primarily a fantasy dolls maker and we are always stealing each other's trims and fabrics."

Fairytaskia's Fantasy Realism

Where the worlds of fantasy, life-modelling, nature and the fairy meet, you will discover the work of Clare Gladding from Fairytaskia. A mix of "human realism with fantasy," Clare strives to make her fairies look as realistic and believable as possible. For her, detail is the key. She says: "Every time someone says they

thought one of my pieces was a real person in costume absolutely makes my day. It makes me feel I'm heading in the right direction with what I'm trying to achieve."

Such detail includes veining, manicured nails and realistic eyes which are painstakingly handmade by Clare, no small feat considering the diminutive size of her pieces, which each take seven to ten days to complete. "Every fairy begins life as a strong wire armature upon which I build layers of clay, roughing out the form as I go," Claire explains. "When I'm happy with the overall pose and shape I will begin to refine the piece until it's ready for firing in the oven."



Moon uses inspiration from the light of the full moon and spider's silk.



Dressed in silks and hand embroidered trim, this little fairy is a take on Alice from *Alice in Wonderland*.




The idea for Blake, who is a Forest Fae, came from a falling leaf in autumn.

Then Clare's favourite part begins: "Wigging, painting, costuming (or not as many are nude!). Lastly are the wings which are such fun to make. You can really let your imagination run riot from simple insect-type wings to huge double layered wings adorned with fairy dust."

For more than ten years Clare has been sculpting highly detailed fairies inspired by the British countryside where she lives, taking ideas from the changing seasons, fabrics and even working to create sculptures from other people's ideas in the form of commissions. She says: "I feel blessed every time I reach for the clay to be able to do this as a full-time business. The only downside is I can never sleep for new ideas."

In her life before fairies, Clare worked in computing. As a child her father taught her to paint and her mother taught her to sew, so the two came together when she had her first child and was looking for an artistic outlet and envisaged her first fairy. "One day I thought I'd have a go at bringing one of them to life in clay. My first attempts were absolutely hideous but I didn't care. I was hooked and within a year Fairytasia was born," Clare states proudly.

Now she would encourage anyone to follow their dreams in the same way: "With hard work, determination and imagination, the possibilities are endless. The best part of my job is knowing I've made people happy and brought a touch of fairy magic into their lives with each piece I make." 



Mother Earth was a privately commissioned piece based on a client's ideas. She sports stained glass-like wings and is adorned with holly.



The sleeping fairy Tinkerbell was born after Clare was inspired by the fabric she wears.

INFORMATION

W: www.fairytasia.co.uk / www.etsy.com/shop/scarletsbones

E: enquiries@fairytasia.co.uk

F: www.facebook.com/thefantasydollsocietyofceliaharris

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Next month

In the next issue Jane Kubiesa investigates the mythical unicorn.



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Kitchens through the ages

Late Victorian and Edwardian

This month, **Martin Pearce** covers the late Victorian and Edwardian eras.

The rapid pace of change that was witnessed during the earlier years of the Victorian period was to continue and many appliances that are commonplace today made their first appearance or were first developed during the latter years of Victoria's reign. Improved manufacturing methods continued to have an impact on various aspects of the kitchen.

The Kitchen

As labour saving devices became more common there was a gradual reduction in the need for labour in the large kitchens found in the grandest houses. Canned food which had appeared during the mid eighteenth century was now widely available for those who could afford it and, along with the increasing availability of prepared items such as meat and bread, meant there was less need for food preparation in the kitchen itself.

With the increasing use of canned and bottled foods along with items in packets, there was an increased need for storage space and the use of fitted furniture that had been witnessed earlier in the century was to continue in the kitchens of the better off. For the poorer classes the kitchen would be the main (or often only) living room in the house and would have been used for cooking as well as everyday living.

Kitchen Fittings

The cast iron range which had begun to see widespread use earlier in the century continued to be developed and improved. The gas cooker was to make an impact during this period. There had been some experimentation earlier in the century which had resulted in a form of gas oven and grill but



these were neither too successful nor popular. They did however continue to be developed and by the 1880's were making an impact. At this early date they did suffer from one drawback and that was the temperature control of the oven. Although fitted with a temperature gauge, the only way of regulating the temperature was to increase or decrease the gas supplied to the oven.

The use of fitted furniture such as the open dressers of previous years continued but with an emphasis now on cupboard space. This was brought about by the increasing range of canned and other pre-packed food items as well as the need for storing a growing range of utensils.

An early form of refrigerator was now establishing itself in houses of those who could afford it with

the ice box becoming a common feature in many kitchens. To begin with it was just a box lined with tin or zinc and packed with ice on which the food or whatever needed to be kept cool was placed. Gradually they increased in size and were to resemble a cupboard. Their disadvantage was that the ice needed replacing as it melted. Although there were some developments during this period of fridges as we know them, it would not be until the twentieth century before they became a common kitchen fitting.

Furniture

The furniture to be found in most kitchens of the time would have been similar to that of the early part of the Victorian era. The one exception was in the houses of the working classes where there may

have been a little more furniture than in years gone by. As well as a table, chest, bench and cupboard or cupboards, it is likely that there would now be a few chairs. It is however unlikely that any of the furniture including the chairs would have matched and most would have been of poor quality and well used, often acquired second-hand.

Kitchen Utensils

In general the utensils to be found at this time would have differed very little from those of the preceding period. More and more items were being mass produced and certain items such as mincers and coffee grinders were subject to improvements.

Pans were being made with shorter handles as they no longer needed to be held over an open flame and there was a trend to



The use of mass produced items made from tin coated sheet metal continued throughout this period, storage containers being one example. These are in 1/24 scale by Phoenix Model Developments



Although enamelled pans had been available for some time, they became fashionable during the period looked at here. The examples shown are to 1/24 scale and made by Phoenix Model Developments




The kitchen balance was introduced during the latter part of the 19th century and looked very much like examples in use today. The example is in 1/12th scale by Phoenix Model Developments."

make them in a smaller diameter in order that more of them could be placed on top of a kitchen range. For those who could afford, it was fashionable to have pans intended for specialist use such as making sauces or boiling milk.

The pressure cooker which had been invented two hundred years earlier was beginning to establish itself at this time and was known as a digester. Another item that we take for granted and which first appeared during the late Victorian period is the kitchen balance. Having its origins in the spring balance, it soon became a

common kitchen item and has changed little in appearance in well over a hundred years.

The Victorian and Edwardian era witnessed dramatic changes in the kitchen. These changes affected design, organisation and the tools used in the kitchen. The use of an open fire as a means of cooking had remained the same for centuries but within the space of a few decades changed beyond all recognition. Although changes would continue, particularly those brought about by the use of electricity, they would not be on a scale witnessed here. 

Mini Project: Range Cooker

A kitchen range has been chosen for the related project this month and is a slightly bigger project than some of the earlier ones in the series. It is made almost entirely from card and MDF and although it does not feature an opening door, the end result can look very realistic. The techniques used have many other applications in miniature work where a non-functioning but authentic piece is called for. Other than card and MDF, the only other items required are small pins, a brass door knob, a tap and some paint.

You will need:

- ☐ 1/2" (13mm) thick MDF
 - One piece: 3" x 2.1/2" (75mm x 64mm) for the back of the range
 - Two pieces: 2.1/2" x 1.1.4" (64mm x 31mm) for the right hand of the range
 - Two pieces: 2.1/2" x 7/8" (64mm x 22mm) for the left hand of the range
- ☐ 1/16" (1.5mm) thick card
- ☐ 1/32" (0.75mm) thick card
- ☐ Postcard thickness card
- ☐ Cocktail stick
- ☐ PVA wood glue, (Roket Card Glue by DeLuxe materials is recommended for gluing the card pieces)
- ☐ Super glue
- ☐ Abrasive paper such as glass, garnet or silicone carbide paper
- ☐ Cellulose sanding sealer or wood sealer
- ☐ Primer
- ☐ Matt black paint
- ☐ Small pins
- ☐ Brass door knob
- ☐ Tap

Next month

Next month we look at a kitchen with a difference when a WWI field kitchen is our subject.

The contrast with what was accepted as a kitchen in the home and what was available to the troops was remarkable.

Get your copy online at www.dollhouseandminiaturescene.co.uk or call 01778 392007.



Construction

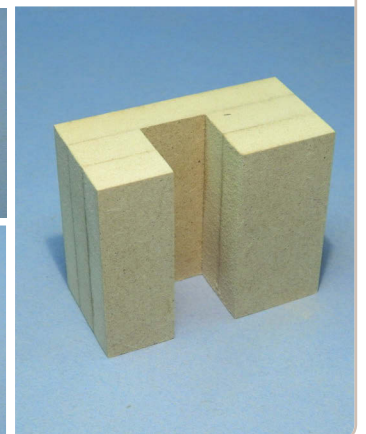
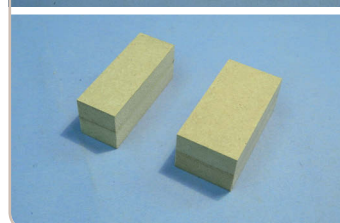
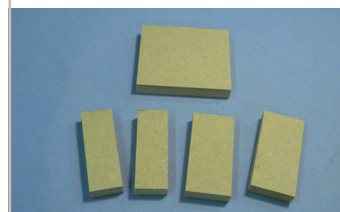
Body

The body of the range is made from five pieces of 1/2" (13mm) thick MDF cut to the sizes given above

Glue the two pieces 2 1/2" x 1.1.4" (64mm x 31mm) together followed by the two measuring 2 1/2" x 7/8" (64mm x 22mm) in order to form the left and right hand parts of the range.

When gluing these pieces take care that all edges are carefully aligned. If available, 1" (25mm) thick MDF could be used to form these two parts of the range rather than making them from pieces of 1/2" (13mm) material. This thickness of MDF is not very common and for most of us it is unlikely to be to hand hence my use of 1/2" (13mm) thick MDF.

Once set, these pieces are glued to the back part of the range, again taking care that all edges are fully aligned.



Fire Grate

The pieces forming the fire grate are all cut from the 1/16" (1.5mm) thick card.

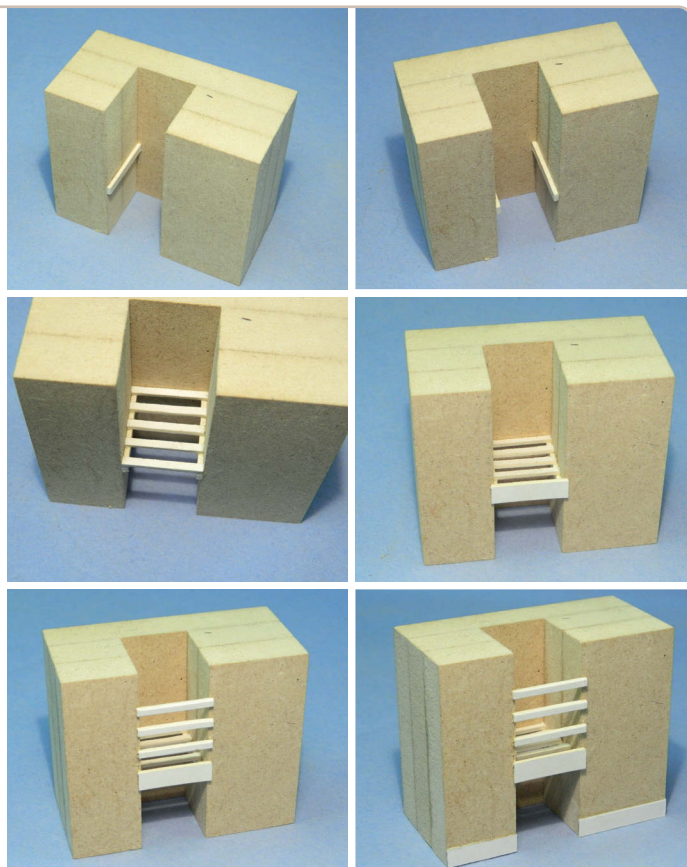
Begin by cutting two pieces 1" (13mm) long by 1/8" (3mm) wide for the side supports of the bottom fire bars. These two pieces are glued to the inner faces of the centre recess of the range. The bottom edge of these should be positioned 7/8" (22mm) up from the bottom of the range.

The bottom fire bars are made next and five of these are required 7/8" (22mm) long and 3/32" (2mm) wide. Glue one flush with the front of the range and one at the back with the other three evenly spaced.

The same thickness card is used for the front fire bars. Four of these are needed, the bottom one being 29/32" (23mm) long and 1/4" (6mm) wide. The other three are 29/32" (23mm) long by 3/32" (2mm) wide. The bottom one is fitted first with its lower edge positioned 7/8" (22mm) up from the bottom of the range.

The other three are now fitted and are glued so as to give a space of 3/16" (5mm) between each bar. When gluing these front fire bars ensure they are positioned evenly on each side of the centre recess.

From the 1/16" (1.5mm) thick card, cut two pieces 1/4" (6mm) wide. One should be 7/8" (22mm) and the other 1.14" (31mm). These are glued to the bottom of the left and right hand sides of the range to form a decorative moulding.



Door and Panels

The oven door and panels are all cut from the 1/32" (0.75mm) thick card to the following sizes:-

One piece 15/16" (24mm) x 15/16" (24mm), oven door right hand side

One piece 15/16" (24mm) x 5/8" (16mm), lower panel right hand side

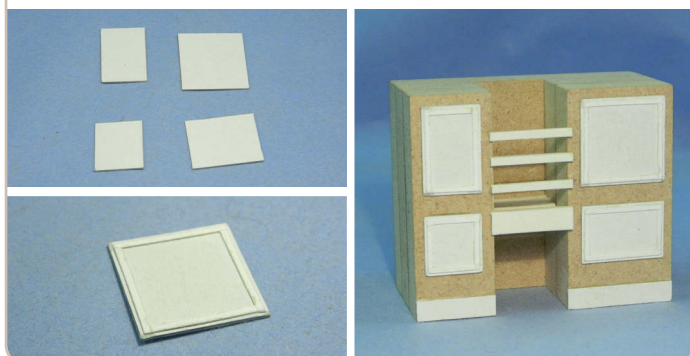
One piece 5/8" (16mm) x 15/16" (24mm), top panel left hand side

One piece 5/8" (16mm) x 5/8" (16mm), lower panel left hand side

From the thinnest (postcard thickness) card, cut strips 1/32" (1mm) wide to be used for the mouldings on the door and panels. Cut lengths to form a frame on the oven door and each panel.

The strips should be set about 1/64" (0.5mm) in from the edge of the door and panels. I have not given lengths for these strips as the measurements are best taken from your own piece.

The door and panels can now be fitted to the range. The top edges of the bottom panels should line up with the top edge of the lower fire bar and the bottom edges of the oven door and top left hand panel are glued 3/16" (5mm) up from these. When fitting, ensure there is an even space on each vertical side of the door and panels.



Details

It is now time to add the detail to the oven door and this is in the form of a large handle and hinges. From the 1/32" (0.75mm) thick card cut two "hinges," two pieces for the handle and two pieces for the latches as well as two pieces of cocktail stick 1/4" (6mm) long.

The card hinges are glued to the oven door and are placed 3/16" (5mm) from the top and bottom of the door. The two pieces of cocktail stick are fixed to the side of the door.

From the 1/32" (0.75mm) card cut two rectangles 1/4" x 1/8" (6mm x 3mm) and glue these onto the hinge adjacent to the cocktail sticks. These represent areas where the hinges were strengthened.

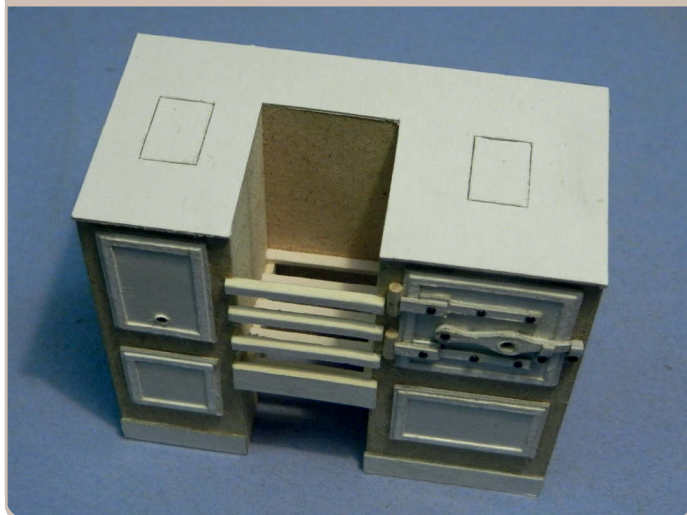
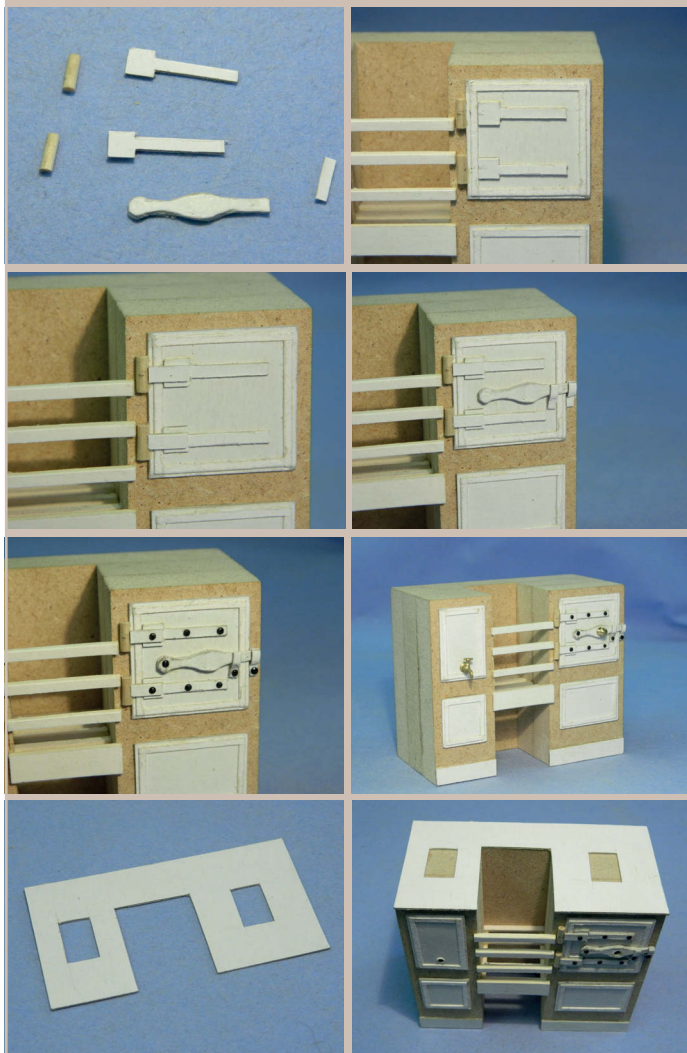
The handle is made by gluing two pieces of card together. One piece is shorter than the other and this should be glued to the door. It is used as a form of spacer so that the top piece of card for the handle is above the level of the door moulding. Position the handle centrally between the hinges. Two latches made from rectangles of card are bent to fit around the handle and glued in place.

Small pins (as used for miniature hinges) are fitted to represent the screws on the hinges and the pivot for the handle. A brass door knob 1/8" (3mm) diameter is used to finish the handle and a tap is fitted to the top left hand panel which would have been used for heating hot water. Holes will need to be drilled in order to fit these but do not glue them in place at this stage. Once their locating holes have been drilled they are best removed and fixed permanently after painting. The tap could be omitted if you wish as not all ranges were built with this facility.

A hob which covers the top of the range, is cut from the 1/32" (0.75mm) card. The easiest way to mark this out is to trace around

the outline of the range with a pencil or scalpel. Allow for an overhang of $1/16"$ (1.5mm) at the front. In order to add an extra detail to the hob, two rectangles $1/2" \times 5/16"$ (13mm x 8mm) are cut from the hob. These rectangles are both set back $1/2"$ (13mm) from the front of the hob. The left hand one is $1/4"$ (6mm) in from the left hand side and the right hand one $7/16"$ (11mm) in from the right hand side. If you are not fitting a tap, the rectangle to the left should be omitted. The hob can now be glued to the range.

The pieces of card cut from the hob when forming the rectangular cut-outs can be trimmed down ever so slightly in length and width and fitted back in place. The result is that they appear to be removable parts of the hob.



Painting

Before painting, the range needs to be sealed. As I used cellulose spray paint for the final finish, cellulose sanding sealer was used for sealing. As the back and ends of the range are hidden when it is fitted in place, only the very top edges of these and the front edges of the sides need any painting. The sealer was applied thinly in two coats ensuring that none of the detail was covered by an excess of sealer. The exposed edges of the MDF to the centre recess may need four or five thin coats of sealer in order to prevent the paint from soaking in.

Once sealed, the range was given two thin coats of primer. Two or three thin coats are better than one thick one.

With the range primed it was given four coats of matt black paint in order to achieve the required finish. If using a spray can, the last coat can be done from a distance and in short bursts. This gives a somewhat mottled effect which, although not suitable if spraying a car, gives a good resemblance of cast iron.

Finally the tap and door knob are glued in place using a dab of Super glue.

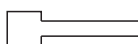
We now have a finished range which, unless inspected very carefully and the handle tried, looks very much like the real thing. The use of solid blocks and card details has many other applications and is a very useful technique if looking for something quick and simple.



Patterns for handle, hinges and latches Full Size



Pattern for handle, 2 pieces required. Cut one on the dotted line



Pattern for hinges



Card for latch 2 pieces $5/16" \times 3/32"$ (7mm x 2.5mm)

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Come Dine With Me

Part 2

Last month **Moi Ali** made the structure for her American diner. This month it's the fun part – kitting it out!

Did you build the basic diner shell last month? If so, you're in for a treat as I talk you through the simple stages of transforming these bits of MDF into a classic fifties' diner full of Americana.

You will need:

The Booth

- ☐ Two booth seats
- ☐ A booth table

Ice Cream Parlour Seating

- ☐ A large screw top lid approx. 5-6cm diameter
- ☐ A gaming piece, washer and bolt as used to create the bar stools
- ☐ Sticky-back plastic
- ☐ Aluminium tape

The Counter Area

- ☐ 3mm MDF 8" x 2½" (203mm x 63mm)
- ☐ Wooden block 7½" x 1¾" x 2¾" (189mm x 44mm x 70mm)
- ☐ Sticky-back plastic
- ☐ Card
- ☐ Aluminium tape

Bar Stools

- ☐ 4 wooden gaming or casino chips
- ☐ 4 wooden discs 1½ins diameter painted black
- ☐ 4 heavy duty bolts 5.5cms long
- ☐ 4 washers approx 2.5cm diameter

The Work Station Area

- ☐ 2 blocks of wood approx. 2¾" x 1½" x 1" (70mm high x 50mm wide x 40mm deep)
- ☐ A piece of 3mm MDF 5½" x 1½" (145mm long and 45mm wide)
- ☐ An offcut of balsawood, foam core board or thick card
- ☐ Thin cardboard
- ☐ 2 handles
- ☐ Aluminium tape
- ☐ Sticky-back plastic

Menu Bar

- ☐ A strip of wood 8" x ¼" x ¾" (203mm long, 3-4mm thick and approx. 2cm high).
- ☐ Menu bar wording, printed in black on white paper
- ☐ Aluminium tape
- ☐ Adhesive such as a glue stick plus super glue
- ☐ Acrylic sheet

Gum vending machine

- ☐ Image of a gum machine
- ☐ Black plastic card
- ☐ Foam core board
- ☐ Aluminium tape

Ketchup bottles

- ☐ A length of 8mm diameter wooden doweling
- ☐ Red paint
- ☐ A small blob of white polymer clay
- ☐ Ketchup bottle labels – see Step 7
- ☐ Glue
- ☐ Clear varnish

Menus

- ☐ Printouts from vintage menus
- ☐ Lightweight card for the covers
- ☐ Glue

Advertising signs

- ☐ Colour copies of vintage adverts
- ☐ 2mm balsawood
- ☐ Glue



The Booth

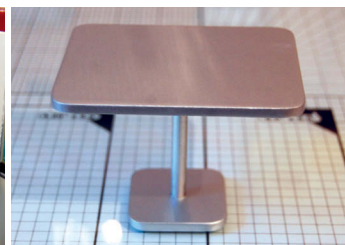
Booths are a classic part of the American diner experience and it would be a pity to create a diner without at least one booth. I cheated and used seating from the Dolls' House Emporium (DHE), although you can of course make your own. I used ready-made seating for two reasons.

1. The booth seating looked like it could be very tricky to make.

2. These DHE seats are a reasonable price, they really look the part, and they're the perfect colour for my diner, being the exact match to the colour scheme in the Albuquerque diner that inspired my interior.

You will also need a table. Although the construction of a table would be quite straightforward, I semi-cheated and used one from the Dolls' House Emporium (again at such a fair price that it was not worth making one from scratch). I personalised mine as I wanted a Formica-effect table top to match my counter top. I dissected the DHE table and covered the top in sticky-back plastic. I replaced the dowel rod with slightly thicker (8mm) doweling covered in shiny aluminium tape. I also painted the base black before reassembling the table. My makeover was quick and easy, and I'm delighted with the results.

'Dress' the table with typical diner paraphernalia such as a menu and condiments. Create a scene that suggests a meal in progress by placing a burger and fries at one seat and a hot dog at the opposite position.



Ice Cream Parlour Seating

If you cannot source the diner seats and table, or you prefer to make an ice cream parlour to a diner, here's an easy way to make a seating area.



Prepare your table top. I used a large screw top lid from a tub of body butter. Remove any labels and make sure the lid is clean.

Cover the sides of the lid with aluminium tape.

Cover the top of the lid with your choice of sticky-back plastic.

Create a base by following the instructions for the bar stool bases.

Glue base to table top.

I used wire work chairs I already owned, which I think came originally from the Dolls' House Emporium. I added the gingham seat backs. Make sure your fabric is a suitable scale and fine/soft enough to fold neatly and without too much bulk. Gingham was popular in the 1950s.

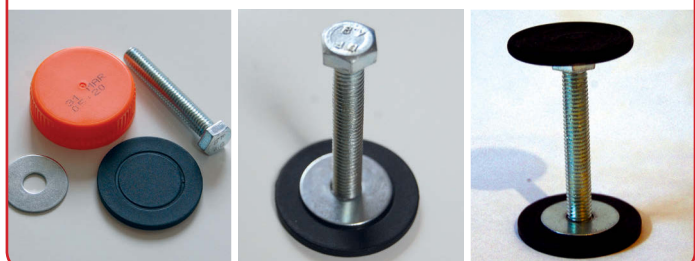


Bar Stools

The gaming chip forms the base of the stool. Paint yours black, silver or another colour to match your diner's décor. (If you cannot find gaming chips, use something else that is roughly 4cm diameter. Your base can be square if that's easier for you to source.)

Using Super Glue, attach a washer to the centre of each gaming chip, then glue the bolt in place as shown in the picture.

Glue one wooden disc to the top of each stool base to form a seat. Alternatively, you can follow my original plan and use plastic milk bottle screw tops. Paint in your choice of colour and attach.



The Counter Area

To make the counter top, cut the 3mm MDF to size. Round off the front right hand corner to match the curve of the counter step.

Cover the top of the counter with the same sticky back plastic you used for the booth table. Cover the edges of the counter in aluminium tape.

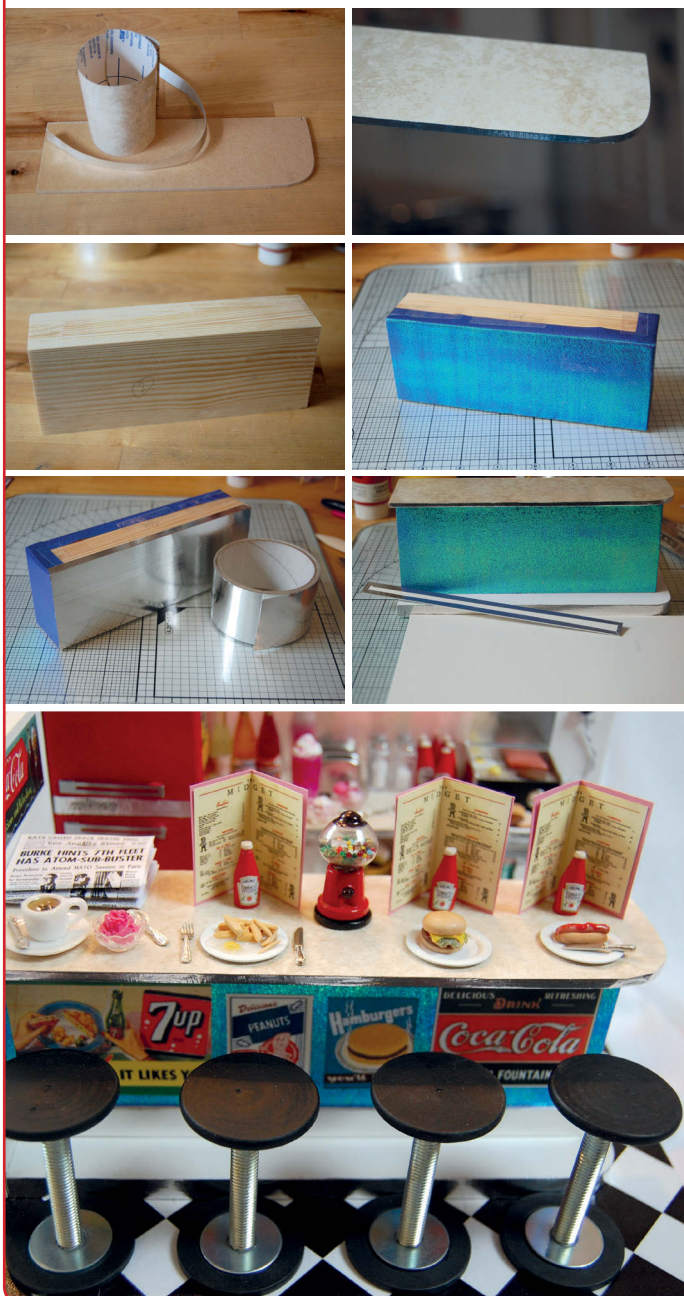
To make the counter base, cut the wooden block to size.

Cover the front and right hand side of the block with sticky back plastic. I used a shiny two-tone blue, the same as I'll be using on the jukebox in part 3.

Cover the rear of the block with aluminium tape.

Cut a trim approx. 1cm wide from card. Cover it in aluminium tape and glue it to the front, back and right hand side of the block, at the base, to create a skirting board.

Glue the counter top to the base. Leave an overhang of slightly over one centimetre at the front edge. Make the left-hand side edge of the counter top flush with the left-hand edge of the counter base. ▶





The Work Station Area

The work station along the back wall, behind the counter, is where food preparation takes place.

Cover the front and sides of the wooden blocks in aluminium tape. Overlap the tape slightly onto the back of the blocks for a neat finish.

Cut two rectangles of thin card a little smaller than the front of each block and cover in aluminium tape to form doors. Add a door handle (mine is a brad).

Glue the doors to the wooden block fronts to create faux cupboards.

Cover 3mm MDF to match your counter top (in my case, with marbled sticky-back plastic and aluminium tape trim). Glue a cupboard at each end of the worktop. Leave a small overhang on the right hand end of the worktop if you wish.

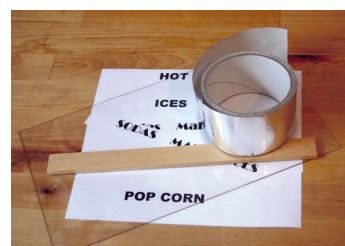
Make a shelf and supporting brackets from foam core board, balsawood or thick card to fit the gap between your two cupboards. Cut a piece of thin card 145mm by 45mm for the splashback. Cover all of these pieces in aluminium tape. Glue the shelf and brackets between the cupboards. Add vintage adverts to the cupboard doors if you wish. The splashback will be glued to the wall above the worktop but you will need to leave space for the fridge (which we're making next month).

Arrange food and drink on the worktop – ice cream in dishes, bottles of soda, burgers being made up, a tray of sugary donuts etc. I placed a DHE stainless steel bin in on the floor below the shelf, a DHE toaster on the worktop, and also a hotplate (which we'll make next month).



Menu Bar

This is the strip that runs along the top, above the work station. You can choose whatever words you wish: fries, corn dogs, burgers and so on. I decided on classic 1950s fayre (ices, sodas, malts and coffee).



Cover your 8" long strip of wood with aluminium tape. There is no need to cover the back, as this will be unseen once glued to the rear wall.

Decide what words you want to use and print them out. Try different fonts and type sizes on your computer until you find a pleasing arrangement. Make sure your four words will fit the strip of wood. I used a font called Broadway, pointsize 36.

Your four words will have 2" per word. They need to be arranged so that each word is centred within its 2" allocation. Once you have the correct arrangement, attach your words to the wooden strip using an adhesive that will not permeate the paper or make it wrinkle or bubble.

Cut the acrylic sheet (the type used for dolls' house windows) to the same dimensions as the wooden strip. Attach it with a few small dots of Super Glue.

Cut three thin strips of aluminium tape and apply them between your four words to separate each. Cut a longer strip of tape and apply this along the top of the wooden strip so that it slightly overlaps the acrylic, covering up the area where you applied glue. Do the same at the bottom and sides. Make sure that the overlap is neat.

Glue the menu bar in place on the rear wall.

Accessories

It's the little bits and pieces that bring a miniature scene to life – those all-important details that gives a realistic feel to a setting. Use these easy-to-make yet authentic-looking accessories to 'dress' your diner.

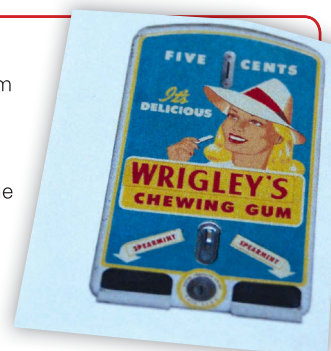
Gum Vending Machine

Print a colour image of a vintage gum vending machine and resize. Mine is 3cm by 6cm.

Cut a piece of foam core board to the same size as the image, or slightly larger if you prefer and cover it in aluminium tape. Glue the image to the front.

Add bits of plastic card to make the machine look more lifelike and three dimensional.

Cut a piece of plastic card the same size as the gum machine and mount it to the back, then glue the whole assembly in place on a wall inside or outside your diner.



Ketchup bottles

Sharpen one end of the dowel using a pencil sharpener. Do not fully sharpen. Leave a blunt end.

Cut the sharpened end of the doweling to 1.8mm in length.

Repeat until you have created sufficient 'bottles' for your needs. While you're at it, why not make a few extras for your dolls' house shop, or to go in the cupboard of your miniature house?

Paint all of the 'bottles' in red paint.

Make bottle tops using white polymer clay. After baking, glue the bottle tops to the bottles.

Varnish the bottles, including the bottle tops. If you prefer, you can use clear nail varnish.

When dry, glue on the labels. (You can source these online by typing 'vintage Heinz ketchup label' into a search engine).

Use this technique to make mustard and other condiments, or even soft drinks bottles such as cola and other sodas. You will need to use different sizes, shapes and colours, but the basic construction is the same as for the ketchup bottles.



Advertising Signs

Search online for vintage advertising signs for soft drinks such as root beer and cola; food such as hamburgers, hotdogs and fries; and snacks such as popcorn and donuts. Resize where necessary.

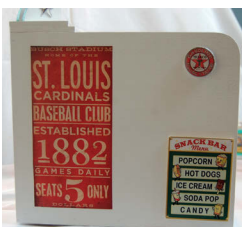


Roughly cut the balsa to fit each image. Glue the image to the balsa and use sandpaper to achieve a good fit. The balsa is easy to cut with a craft knife and sands quickly and easily.

Glue some of the images directly to the walls, inside and out, without mounting them on balsa.

Remember to add a few signs to the diner exterior. I made the gasoline sign in the same way as above, but I added a plastic watch 'glass' and aluminium tape.

The 3D signs were made as above, but I glued DHE plastic ice creams and soda bottles to the signs.



Menus

Colour-print images found on the internet of real 1950s menus. Resize them so that each page is around 20mms wide and roughly 30mms high.

Make menu covers by black and white printing onto lightweight coloured card. The word 'Menu' is in upper case, pointsize 11 using a font called Broadway.

The words 'Route 66 diner' use the same font in pointsize 9. To get the lettering small enough for the latter, I used superscript. You can personalise the name of your diner, perhaps naming it after yourself or a family member.

Cut the cover a tad larger than the inner pages. Make a fold in the cover and glue the pages in place.



Food

Make food from polymer clay. Typical offerings at a diner include burgers, cheese burgers and fries; hotdogs, corn dogs and chilli dogs; fried eggs and bacon; donuts, ice cream sundaes and banana splits. I made a Fimo Key lime pie to go on my shelf, as well as hotdogs, burgers, buns and fried eggs.

For my 'raw' fried eggs I created a yolk from yellow Fimo and dropped it into a blob of PVA glue, which I had placed on a plastic bag. When the glue dries, peel it from the plastic and trim with scissors to a fried egg shape. It looks great on the hotplate, alongside a cooked egg (substitute the PVA for white Fimo).

On the drinks menu you will find shakes, malts, coke and other sodas such as root beer, and of course, coffee. I made my milk shakes by colouring PVA glue with pink acrylic paint and mixing it in a tiny plastic 'glasses' (purchased for 50p each at Miniatura) using a cocktail stick. I made the swirl of cream from Fimo and glued it to the top. (Wait for the glue to dry before adding the 'cream' as the glue tends to shrink and may need topping up.) Leftover 'cream' was formed into balls, which I stippled with an old toothbrush for texture, to create ice cream.

Cheap plastic bottles (also purchased at Miniatura for just 25p a piece) had soda labels glued to them (which I printed from the internet). My coffee cups came from the Dolls' House Emporium, filled with coffee, complete with teaspoons and ready to drink! ☞



Next month:

Moi provides step-by-step instructions on how to create the retro fridge, hotplate, Roberts-style radio and jukebox.



Moi Ali has checked in with us monthly from her Route 66 road trip. She has now reached Oklahoma State, where she has some Wild West miniatures to share – and a few ideas on how to recreate your own cowboy scene.



Howdy Cowboy

Route 66 has iconic status across the world, yet it's just a stretch of Tarmac which no longer even exists in its original form, having been decommissioned in the 1980s and replaced with wider, more direct Interstate highways. That small detail does nothing to deter millions – myself included – from making a pilgrimage along this cult road.

Starting in sophisticated Chicago, the historic highway wends its way through remote countryside, barren desert, and across Native American territory, where cowboys and 'Indians' once fought it out.



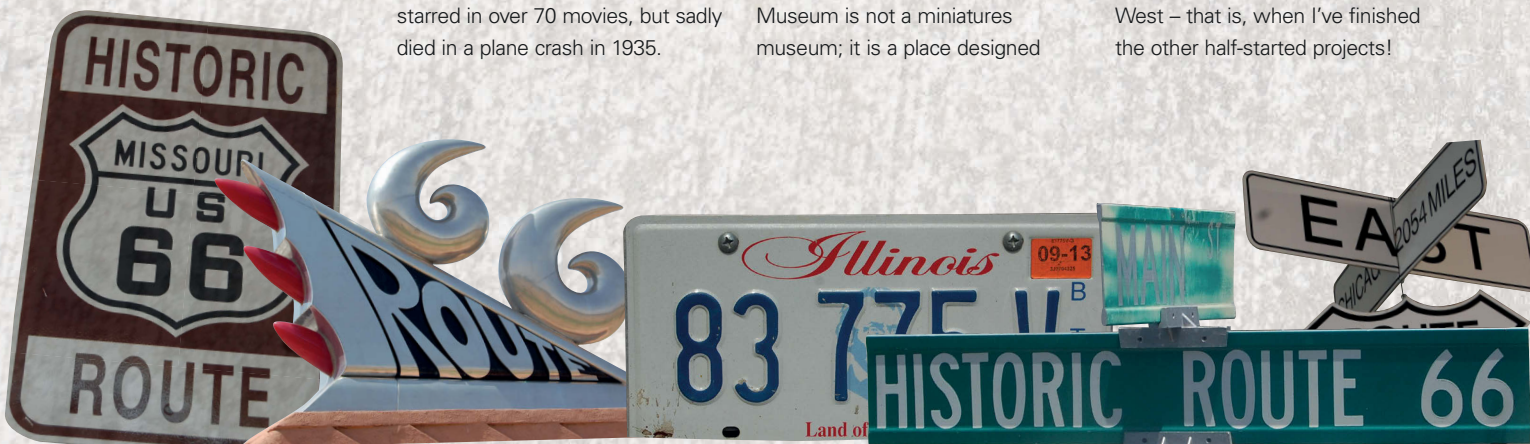
It was here, in Oklahoma State, that Will Rogers was born.

Listen up while I tell y'all about him. Not to be confused with Roy Rogers, Will Rogers will be a familiar name to American readers, but perhaps not so much to those in the UK. The famous Cherokee cowboy-cum-actor-cum-comedian starred in over 70 movies, but sadly died in a plane crash in 1935.

The museum dedicated to his memory is in Claremore, Oklahoma State, on the old Route 66. In fact, another name by which Route 66 is known is the Will Rogers Highway. Claremore is also the setting for the famous Broadway musical, Oklahoma.

The Will Rogers Memorial Museum is not a miniatures museum; it is a place designed

to commemorate the life of this American national treasure. However, it does have a small but very well-executed collection of miniature buildings created to illustrate the life and times of Will Rogers. I found it really inspirational, so much so that my next project will be set in the so-called Wild West – that is, when I've finished the other half-started projects!



Frontier Town

My favourite of all the miniature scenes in the museum is the collection of several 1/12th scale buildings arranged along a street, creating a typical Wild West frontier town. It is, in fact, a recreation of Claremore in the 19th century, the town where Rogers grew up.


There's a saddler and harness shop for kitting out Trigger, the horse. A bakery-cum-butcher shop, with a rather grizzly carcass hung outside, ensures that those hungry cowboys get their daily meat and bread to keep their strength up. And after a few too many beers and bourbons in the saloon bar, those cowboys might well be in need of the drug store, Neilson's. A couple of gnarled cowboys are chatting outside the barber shop, where cigars are also on sale.

There's also a 12th scale copy of the 19th century White House on the Verdigris River, the pretty white clapboard house on the Dog Iron Ranch in Indian Territory, near to present-day Oologah, Oklahoma, where Rogers was born in 1879.

What I like about these exhibits is the mix of complete buildings and room-box style interior scenes. I especially like the miniature reconstruction of the log cabin Will built on his ranch. In one scene he is shown in miniature enjoying time at the family dining table.

At another he works at his desk – perhaps reading scripts for his next movie. There's also an unusual and very atmospheric Art Deco stage scene featuring Will doing cowboy lasso tricks with the risqué Ziegfeld Folies on New York's Broadway.

Saddle up your horse, because nearby, in Oklahoma City, is the National Cowboy and Western Heritage Museum, which has a full-size recreation of a Western town, Prosperity Junction. There's a range of typical Wild West buildings, including a bawdy saloon bar, blacksmith shop and The Dispatch, a newspaper office. You will also find a railroad station, school house, the Cattleman's State Bank, general store, typical painted clapboard church and sheriff's office with jail cell out back. There is also a livery stable and a saddler. It provides fabulous inspiration and authentic design details for any Western-style scene you might wish to create and is definitely worth a visit.

I love these frontier town wooden planked buildings, which are so typical of that era and that part of the world. It would not be difficult to create your own miniature building in similar style using those sheets of plank-effect wood stocked by many dolls' house shops.  ►



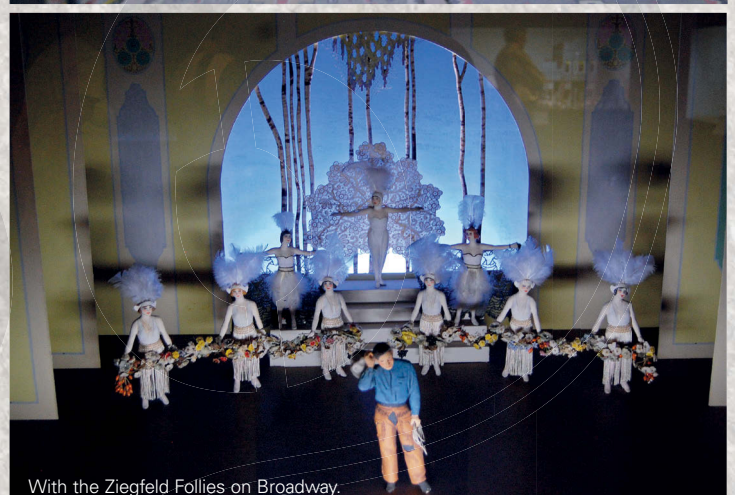
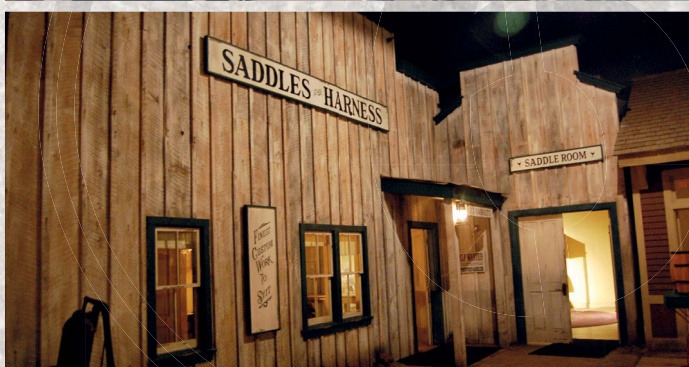
The house where Rogers was born.



Enjoying family time away from the movie cameras.



Will in his log cabin.

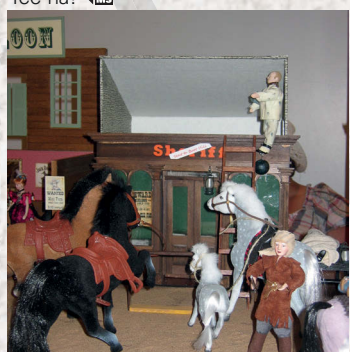


With the Ziegfeld Folies on Broadway.

Club Project?

Why not produce a Western-themed project at your dolls' house club? I came across a fabulous one, pictured here, which was a club project by the Renfrewshire Dolls' House Club, which they exhibited at Scottish Miniatura a few years back. I recall that the ladies had a lot of trouble sourcing scale horses and ended up importing them from Spain and Italy!

The Dolls' House Emporium (DHE) used to produce a couple of Western buildings, including a saloon, although they were aimed at children rather than adult collectors. However, I have seen a DHE corner shop impressively transformed into a saloon bar. Hobby's sell plans for a 1/12th scale chuck wagon, the type used during the great cattle drives. Scaled down cowboy hats in a range of colours are available from Tumdee Miniatures for just £1.99. If you prefer to make your own Stetsons, miniatures expert Lesley Shepherd has a simple tutorial on her miniatures. about.com website. So if you feel inspired to create your own Western scene, get building! Yee ha! 🐾



Fancy visiting?

Will Rogers Memorial Museum

1720 West Will Rogers Boulevard
Claremore
Oklahoma

Open 365 days a year, 8.00am-5.00pm
Adults \$5, Seniors \$4, Military \$4, 17s and under, free

National Cowboy and Western Heritage Museum

1700 N.E. 63rd Street
Oklahoma City

Open 10.00am-5.00pm daily (Closed Thanksgiving, Christmas and New Year's Day)
Adults \$12.50, Seniors and Students \$9.75, Children \$5.75

A Master in the Art of Miniature

Talented stage set designer Adrian Rees, whose shows have included *Buddy*, *Jailhouse Rock*, *Fame*, and *High Society*, shares his model-making tips of the trade with **Moi Ali**.

Centre Stage

A few years ago I bought a lovely original framed illustration from an auction – a design for theatre costumes, complete with real swatches of the fabric used for the outfits. It's an evocative image and I've often wondered whether the finished creations were as wonderful as the sketches hanging on my bedroom wall.

A man who designs not only theatrical costumes, but complete stage sets, is accomplished designer Adrian Rees. Coventry-based Adrian, who works all over the UK, is a master in the art of miniature. Although his stage sets are big, he starts off with an exquisite scale model.

I asked Adrian whether the model-making part of being a set designer was a necessary evil, merely a means to an end: "Not at all," he told me. Right answer! "Model-making is one of the best bits of my job. I love it and get a real kick out

of making pieces in great detail. The model is a tool as much as the working drawing is a tool and is used by directors, carpenters, painters, prop makers, stage management and even the actors to understand the vision that the designer has for the show. The more detail I can add to a model, the easier it is for those people to realise the finished design at 25 times its size. However, there are designer friends of mine who do think of it as a necessary evil and try whenever possible to achieve their ends by other means."

I wondered if theatre model-making was a dying art, thanks to computer aided design. Adrian reassured me that the model-maker's art is alive and kicking. "Drawings are often done electronically these days, but I don't know of any designer who doesn't produce a model in one form or another."

What made Adrian want to become a theatre designer? "I knew I wanted to be a theatre designer from the age of seven, when I saw a production of *The Island* by the Belgrade Theatre-in-

Education Company in Coventry. It was the most amazing afternoon I had ever had and it started my love of theatre. Many years later, I became Head of Design at the Belgrade!"

Unusual Career

Adrian told me how he gained the skills for this unusual career. "I studied for a B.A. (Hons) degree in theatre design at the Wimbledon School of Art. At the time, there were only four places in the country where you could do that. Now there are many, many more and they are turning out far more graduates, who now have to compete for fewer and fewer places available as designers."



This over-laden lorry was made for a production of *The Grapes of Wrath*



The courtroom model for To Kill a Mockingbird

I asked whether model-making techniques formed part of the syllabus on the degree course. "When I was at college in the late 1970s, we learned how to work to scale – mainly 1/25 in the UK, rather than the 1/12 or 1/24 dolls' house scales. However, other metric scales are used to show detail. The course also teaches how to produce working drawings and how to make models. There were specific classes on each of these."

With such an accomplished model-maker in my midst, I could not pass up the chance to pick up a few model-making tricks of the trade. "Have a steady hand and a keen eye and measure, measure, measure," advised Adrian. "Amass as many tools and materials as you can," he continued, "and never throw anything away! Bits and bobs always come in handy."

A man after my own heart then, when it comes to hoarding bits and pieces that may come in handy at some mythical point in the future! "I keep card, paper, wood, plastic, metal... just about anything that you can name, and it all gets used in my models. I have used all manner of items, even bits of old jewellery and clock parts. Beads are another favourite. I've found that jewellery and bead suppliers are always useful for model-making. My study is crammed to the gills with all sorts of unusual and hopefully, ultimately very useful things!"

Adrian's models are so perfect in their detail that I couldn't help picking his brains on his secret techniques for achieving a variety of realistic finishes, from aged wood to rust and old stone. "I don't use any one particular product. All sorts of mediums are used to create the final finishes, including Polyfilla, paints, inks and crayons... even saw dust. As for tools, I choose whatever's best to achieve the effect I am looking for – sponges, paint brushes, scrapers, palette knives, sand paper, you name it, I will probably have used it."

Clearly Adrian has an eye for detail and the ability to create a realistic and evocative scene.

It struck me that designing a stage set, and creating a 12th scale scene of the type that dolls' house enthusiasts produce, is one and the same. We both want to conjure up atmosphere, to suggest an era, to hint at a life being lived or a scene being acted out. Adrian's model for Edward Percy's *The Shop at Sly Corner*


(upon which the 1947 crime thriller *Code of Scotland Yard* was based, featuring an appearance by the young Diana Dors) is a case in point. His evocative scene showing an antique dealer's workshop perfectly captures the mood. The cutaway revealing a cluttered attic, complete with a dolls' house and assorted discarded

accumulations, conveys so much. Adrian's love of beads is much evident too!

I wondered what happens to Adrian's lovely models after the stage set is built. "I have a huge number of models stored away in boxes, but with over 240 shows in my career, there just isn't space to keep them all." How can he bear

to part with these works of art, I wondered. "I do recycle model furniture and props whenever I can," he explained, "and I should stress that I never throw my models away! Some have been left at theatres over the years, but a vast majority of them are stored away carefully in boxes in my parents' attics. I am going to have to find a new place soon, as they are running out of space."

Adrian has worked on some big name shows, way too many to list, but they include *Buddy the Musical*, *Jailhouse Rock*, *Fame the Musical*, Catherine Cookson's *The Fifteen Streets*, *Return to the Forbidden Planet*, *High Society*, *125th Street* in London and too many tours to list! With such a diverse portfolio it must be tremendously difficult to come up with suitable set designs time after time. "Not really," he said. "The script is the most important part of the whole process so my starting point is to sit down and read it. I make copious notes based on it before I even start to design a thing. Then there's the research. Every show requires considerable research and one of the joys of the job is being given a show to design where the subject is either unknown to me, or hazy and having to start the research from scratch. You should see my library! I am currently banned from bookshops! I love books."

Making his living from creating such wonderful miniatures, I couldn't resist asking Adrian if he's a miniaturism fanatic. His answer surprised me: "I can't say that I am especially keen on miniature collections and the majority of dolls' house items are at a much bigger scale to the one that I use." My disappointment was palpable. Perhaps he was just buttering me up, but he added: "If there was something miniature that came across my path, I suppose I would be interested enough to take a look though. I would say that I am interested in anything that shows someone's talent off to its best effect." Well, on that basis I for one would most definitely stop to take a very good look at Adrian's models! 



The Shop at Sly Corner shows an antique dealer's workshop and cluttered attic



THE Minstrels GALLERY

Kevin Jackson explains how to make a start on your brick work and we do some more timber developments to our Minstrel's Gallery.

Please note that the steps continue from the last issue. If you need to refer to the materials list then please visit www.dollshouseandminiaturescene.co.uk and go to 'features' then select 'Tudor' or refer to pages 33 & 34 in the October 2013 issue of Dolls House and Miniature Scene.

Step 318

When you have completed making the leaded light glazing for the large feature window, lay them all in position and use FB366 to cut two pieces of approximately 8mm wide from each length to trim around the inside of the window to hold the acrylic pieces permanently in place. Glue the cut edges of these cut down pieces and glue them against the walls of the window opening so they lay flat onto the acrylic sheet to avoid spilling glue onto the sheet. Cut two pieces of FB407 to fit across the window between the trimming pieces and over the top of the FB407 on the outside of the window.



Step 319

Cut and fix pieces of FB407 vertically between the two horizontal pieces in line with the corresponding pieces fitted previously to the outside of the window. Use FB366 to trim around the top, bottom and sides of the window, sanding them down if required to make sure that the internal edge of the pieces are flush with the internal face of the painted MDF surface.



Step 320

Fix two vertical pieces of FB180 over the FB407 to extend from top to bottom of the window. Make these pieces nice and tight as they will hold the pieces you used to trim around the window reveal in place while the glue dries. Now use FB180 to form the horizontal bars between these two pieces.



Step 321

Cut angled pieces of FB407 to fit either side of the window opening, fixing them over the edge of the pieces of FB366 you used to trim around the window reveal. Do the same above and below the window between these two pieces. Mark the height of the oak panelling to go either side and below the window and use a knife to score the surface of the painted MDF.



Step 322

Fit oak panelling in the same way as you did in the room earlier, then fix FB407 vertical beams in line with the gaps in the raised panels and the window bars.



Step 323

Fix all of the remaining FB407 horizontal beams, finishing the inside of the window off with FB200 and window ironmongery to the bottom two corner windows.



Step 324

Remove the masking tape from around the brick plinth, then carefully repaint the chimney to cover the new plaster around the top and the base, and use the roof paint mix you kept to blend in the roof tiles around the base of the chimney.



Step 325

Check to see if there is any bare plaster showing through any of the joints in the paving and touch up as required with the paint mix you kept for it.



Step 326

Start making the components required to enable the three different flooring layout options for the top floor. Begin by cutting a piece of 6mm MDF to fit the full width of the Great Hall, which should be about 490mm, by a depth of 145mm. Cut an opening for the stairwell that is 65mm wide x 70mm deep and about 50mm in from the right hand side. Cut two pieces of FB180 the same depth as the MDF, 145mm, and glue them into place on either side of the rooms they are level with the underside of the FB189 beam that extends the full width of the room already. This will mean that the ends of the two pieces of FB180 will be tight against the back wall and beneath the FB189 beam at the back.



Step 327

Before going any further with the floor panel make sure it fits into place. Start by removing the magnetic wooden rose at the back of the Great Hall, then holding the panel at an angle with the highest point to the right of the room to get it through the access opening, then when the left hand side has cleared the wall light on the left carefully raising the left hand side whilst lowering the right to get it level before carefully pushing it towards the back of the room to sit on the FB180 you have just fitted. It won't matter if you want to cut a few millimetres off the width of this panel to make it easier to put in and take out, but it does look better the tighter the fit.




Step 328

Cut four pieces of FB189 to fit between the top of the oak panelling around the room to 12mm below the top edge of the two pieces of FB180 you have fixed to support the minstrel gallery floor.

(NB. It is important that these pieces are 12mm below the height of the already fitted pieces of FB180)

Two pieces will be fixed to the left and right hand side front vertical wall beams in the room, a third to the vertical beam between the windows on the left hand side and the last to the vertical beam above the fireplace, hence you should have three of the same length and a fourth shorter one.

Once you have correctly determined the height of these pieces, use the end of the bench sander to scallop and round the bottom of each and then stain them.

Whilst these are drying, cut a piece of FB189 to fit across the room at the front of the house, followed by a double FB189 beam to go across the room, fixing a piece of FB407 centrally over the underside of the double beam but making sure that the FB407 is kept at least 12mm shorter than the beam at both ends. 

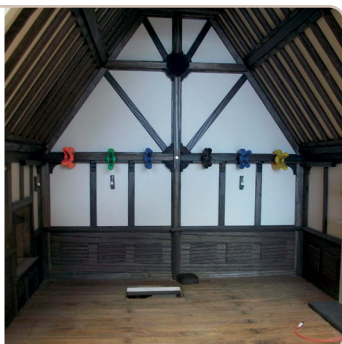
Step 329

Glue the four FB189 support posts into place, with the top of them all at 12mm below the top edge of the two FB180 support rails you fixed to the back of the house. When they are dry check that the two beams you have made fit by placing the double beam across the support posts at the centre of the room and the single beam across the two at the front of the room. The tops of these beams should line up with the top of the FB180 support rails providing a level platform on which the alternative flooring layout panels will fit later.



Step 330

To finish off the supports for the alternative flooring panels, cut pieces of FB366 to fit to the underside of the FB189 beam that runs across the back of the house, between the FB464 brackets already fitted. These will provide a 6mm lip on which the floor panels will sit.



Step 331

Leave the two support beams in place while you cut two more pieces of 6mm MDF. Each of these two pieces need to be approx. 245mm wide x 470mm long, so when they are put together they form a flooring platform the same size as the internal dimensions of the room at the level of the support beams.



Step 332

Adjust the size of each floor panel piece until you are happy with the fit. You will probably find that the easiest way to fit these two pieces is to fit the right hand one first by laying it flat and pushing it fully to the right. Place the left hand one in to position, then lift the meeting edge of the two pieces together so they are forming an angled ridge from front to back and gently push down along the joint. If when doing this it feels as though they are too large sand them down until they fit.



Step 333

Once you have the floor panels in place, remove them and cut the stairwell opening of 75mm x 95mm centrally across the joint in the panels about 35mm in from the back edge.

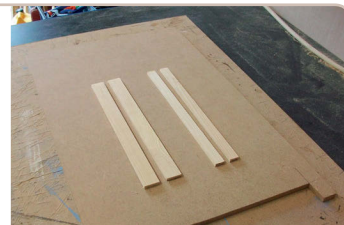
Now paint the ceiling side and edges of all three of the alternative flooring panels with three coats of magnolia matt emulsion.



Step 334

To make the rectangular sign that hangs across the front of the house cut two pieces of FB366 and two pieces of FB407 all the same length. I am using pieces 200mm long. Apply PVA to one face of a piece of FB366 and FB407, put these two pieces next to each other then put the remaining two pieces on top of these but alternating the widths, i.e. if you started with the FB366 with the FB407 next to it, on the top layer start with the FB407 followed by the FB366.

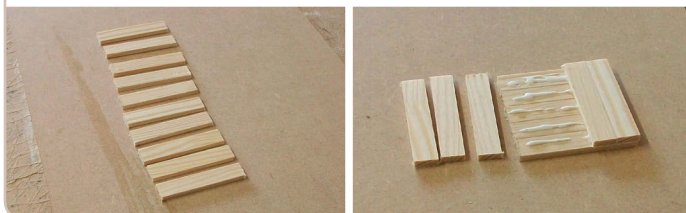
Clamp all the way around the pieces and when dry wire brush them, distress the edges and stain.



Step 335

To make the sign cut ten pieces of FB407 about 60mm long. Lay five next to each other and apply PVA. Lay the remaining five pieces over the top of them in the opposite direction and tightly clamp together.

When the glue has dried wire brush, distress and stain them.



Step 336

I printed text on to good quality manila coloured paper, cut around them with a sharp knife before using a gas lighter tool to burn an irregular shape around the outside edges.

Use PVA spread evenly over the back of the paper making sure to get glue to all the edges and carefully position on to the signs apply even pressure to them, and allow to dry.



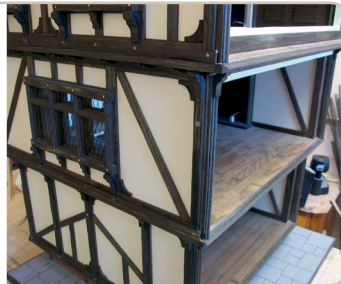
Step 337

Cut a piece of FB189 approx. 90mm long and another about 70mm long. Make two 12mm support brackets using FB365. Chamfer the bottom face of the longest piece of FB189 and fix a magnet into the back of the same piece towards the top of it. Glue all four pieces together and hang the sign using four small brass screw eyes.



Step 338

Fix a corresponding magnet to the side of the house so that hanging sign bracket can be put in place. I will be deciding where else I want to place magnets to provide options for locating the sign bracket.



Step 339

When you have given all three floor panel pieces three coats of paint, start with the smaller piece for the minstrel gallery.



Step 340

Firstly fix a piece of FB189 the full width of the panel to the front underside edge making sure to keep the front face of the timber in line with the edge of the MDF. Follow this by fixing FB180 along the inside of this piece and along the back and sides of the panel but making sure to keep them at least 7mm in from the edges to allow for the panel so sit on the supports it needs to rest on when put in place. Repeat the exact same process as for previous floors and fit all of the spacers and ceiling joists, and trim around the stairwell opening.



Step 341

Put the support beams in place and fit the two pieces of flooring that form the solid upper floor, make sure that the two support beams are in the correct position and then use a sharp pencil to mark their positions on the painted sides of the panels. Remove the two panels and start by framing within the lines you have drawn with FB180.



Step 342

Before continuing with the ceiling joists you need to fix pieces of FB180 to the outside edges of each panel that correspond with the two pieces that are fixed to either side of the room at the back to support the minstrel gallery panel. This is between the front support beam and the central one, and from the central beam to where the piece fixed in the house starts. Make sure both pieces still fit nicely in to place.




Step 343

Fit the ceiling joists in the correct direction, front to back, fit all of the remaining spacers and joists to both panels, and trim around stairwell opening.



Step 344

Repeat the process you used previously to cut and fix floorboards to the three loose flooring panels. 



Step 345

Refit the support beams and two larger floor panels to make sure everything still fits, if not sand the outside edges to adjust the width and the back edge to adjust the depth and re-paint/re-stain as required.



Step 346

Fix a piece of FB366 along the front of the minstrel gallery panel to cover the joint between the FB189 and the cut edge of the MDF, keeping the top edge of the FB366 4mm above the finished surface of the floorboards. You can glue and pin this in to place as you now need to glue a piece of FB200 along the bottom edge of it. Cut a small rebate out of the top of this FB366 to allow it to slide under the angled roof beams already fixed to the inside slope of the ceiling.



Step 347

Check to make sure the minstrel gallery section still fits and adjust as required.



Step 348

The balustrade to go along the front of the minstrel gallery has to be free standing so that it can be put in and taken out as required. Cut a piece of FB366 about the same width as the gallery panel, then glue a piece of FB407 centrally to the top of it, sand each end to the approximate angle of the roof and adjust as required until it can be easily placed and removed to the front edge of the balcony. Once you have the correct width cut three pieces of FB189 about 68mm high and with the base rail in position place the two end ones to determine how far in from the edge of the base rail you need to fit them to still be able to take the balustrade section in and out as required, allowing for the 8mm thickness of the top rail you have yet to fit. Once you have decided on the fixing points for the two end posts, (mine are about 35mm in from the top of the angle on the end of the FB407), fix them with the third in the centre point, then fix FB407 across the top of the three posts followed by a piece of FB366 with the ends sanded to the same pitch as the roof.



Top Tip

To make all of the balustrades for the rest of the house you are going to need about 14 FB189 posts and 35 FB180 intermediate spindles. I decided on 68mm because that is the maximum cut on my Proxxon saw, cut them all at the same time so you know they are all going to be exactly the same height.

Step 349

Offer the balustrade up to make sure you can put it in and take it out as required.



Step 350

Decide what spacing you want between the spindles using the same method as for working out the spacers between ceiling joists and cut the required amount using FB200. Start from the centre post on either side, just in case the final spacing is way off, glue a spacer top and bottom followed by a spindle and repeat until completed.



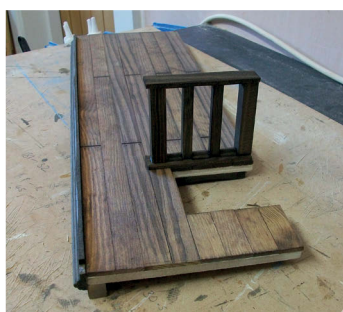
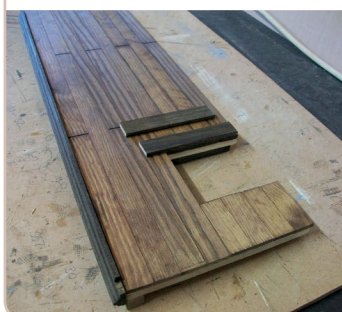
Step 351

To make the removable ladder for access to the minstrel gallery, cut two pieces of FB366 approx. 260mm long, 24 pieces 18mm square and 11 pieces 50mm long. Stain all of the cut ends then use a piece of FB366 as a gauge to work your way along each long piece of FB366 fixing the 18mm square ones in place. Once you have fixed all 24 pieces you can glue all 11 treads in place and clamp until the glue has dried. When you have removed the clamps sand all edges and faces along with the top and bottom ends of the two sides.



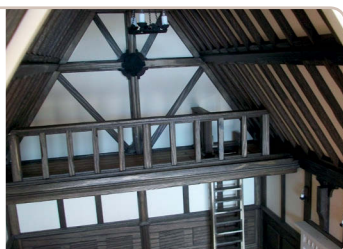
Step 352

To form the small section of balustrade for the top of the stairs up to the minstrel gallery, cut two pieces of FB366 approx. 85mm long, fix a FB189 post to either end, use FB200 spacers in between to fix two intermediate spindles.



Step 353


You can now put everything in place.

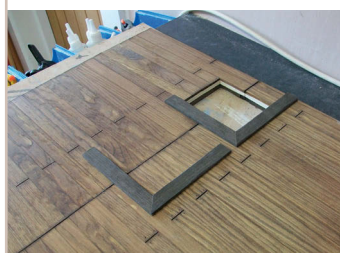


Step 354

To make the freestanding balustrade to go around the stairwell opening in the removable floor sections and the two to be fixed on the lower floors, start by cutting and gluing mitred pieces of FB366 to fit in an "L" shape to the right hand side and the front of the openings making sure that the sides are long enough to return all the way to the back walls and the fronts extend about 12mm past the width of the openings.

Use the exact same method as for the freestanding balustrade you made for the minstrel gallery area by using FB189 for the end and corner posts, FB180 for the intermediate spindles and FB200 as spacers between them.

When you have made all three sections of the balustrade put them aside to use later, do not fix any of them in place yet. 



INFORMATION

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Special thanks go to Richard Burbidge for his help and support during the build of this project and in particular for donating the timber mouldings. Find out just how much Richard has to offer at www.richardburbidge.com

Work with me to design your dream miniature Tudor property

I want to build something really special, to incorporate all the new features I have started to build into my houses along with several secret ones.

But I want to do this with (and for) a customer.

I'm happy for this new project to be an imaginary house, a reconstruction of a real building, or a combination of the two.

If there is anyone who would like to work with me to help create something really special as a complete, never to be repeated, one off, then please do contact me.

Kevin

Next month

In the next issue Kevin starts to add the finishing touches as this project comes to the final stages.

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World War 1 Museum Cabinet

Natalie Clegg is going to show you how with the aid of wood and acrylic you can create this stunning museum cabinet.

This museum cabinet is a tribute to the memories we have of The Great War and is a tiny capsule showing how we remember it today. The collection of items has been carefully selected from what we see from our perspective and understanding of the War. With so much change and so many people affected by it, I hope I have done it justice to my selection of miniature items to commemorate the great sacrifice that was made by many.

This month we will build the setting and the cabinet will follow in parts two and three. It has been fun playing museum curator and I hope you too also do your own research to place the items you believe are relevant in your own project.

The setting is very simple with a back wall to support the cabinet and posters, as well as a floor area to allow your display to spill out. The back wall is made quite tall to resemble the height you see in most museums; while the cabinet outer shell can be completely removed from the back to allow you easy access to the contents.

I have not included electrics but it is possible to light the cabinet and display and have the wires run through the floor of the cabinet and out the back of the wall. You should consider this before building the base of the cabinet in step 2.



You will need:

- ☐ 6mm MDF
- ☐ Wood glue
- ☐ Panel pins
- ☐ Dulux trade emulsion sample pots
- ☐ Dulux wood undercoat and primer
- ☐ Artists' acrylic Payne's Grey
- ☐ Artists' acrylic blending medium
- ☐ Matt acrylic varnish
- ☐ Wood stains: Walnut and mahogany
- ☐ Walnut sheet 1.5mm thick
- ☐ Mahogany sheet 1.5mm thick
- ☐ Mahogany strip 12 x 3mm
- ☐ Obeche sheet 1.5mm thick
- ☐ Sanding sealer
- ☐ Furniture polish
- ☐ Polycarbonate sheet 1mm thick
- ☐ Hard plastic glue

Step 1

From 6mm MDF sheet cut a back and base as follows:

Back - 250mm x 250mm

Base - 245mm x 90mm

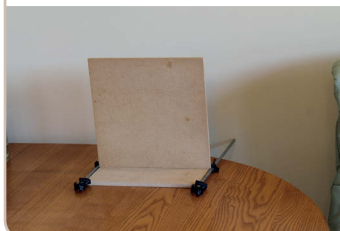
Glue the back behind the base using wood glue.

When nearly dry, and supporting the work correctly, tack in place with panel pins to give more support to the join. Paint the entire piece, except for the inside floor, with two coats of Dulux wood primer and undercoat allowing sufficient drying time between coats. Sand lightly after the first coat and thoroughly after the second to provide a smooth finish for the final coat of paint.

In my example I have painted the back wall with two coats of Dulux trade emulsion sample pot, colour 44YY87118.

Add a piece of cornice along the top edge. In my example I have used pieces of Regency coving from Sue Cook (see suppliers) which were left over from a previous project. I like the effect of the "broken" cornice which lends a bit of age to the exhibit.

Make a weak solution of Payne's grey artists acrylic and acrylic blending medium to dirty the cornice up - apply a thin wash with a paintbrush working it well into the grooves, wipe off with a piece of paper towel. Mitre the corners of the cornice and glue 5mm from the top of the back.



Step 2

To make the base of the cabinet cut the following pieces with a 45° mitre cut from 12 x 3mm mahogany strip.

1 x 116mm

1 x 42mm

Your finished base should be 116mm deep and 42mm wide. Stain all the pieces before gluing. Glue the corners ensuring the joints are perfectly square and varnish with a thin coat of matt acrylic varnish. Glue onto the floor of the setting 45mm from the left hand side.



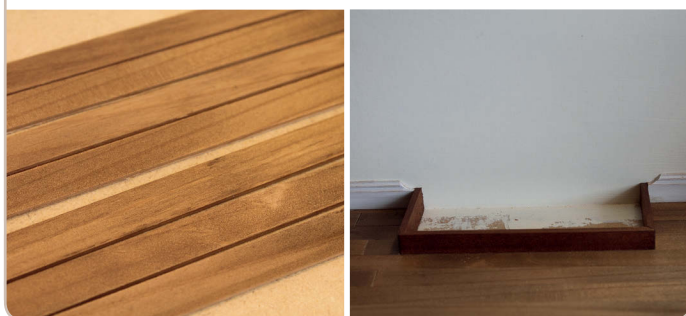
Top Tip

Trade emulsion is available from builder's merchants or a trade paint suppliers. It is a thinner paint normally used by painting professionals and is available in small sample pots - thus perfect for miniature work.

Step 3

Cut floorboards 12mm wide from 1.5mm walnut.

Stain and glue to the floor in random lengths. It is best to start from the front with a full width board and adjust the width of the board nearest the back wall to fit the remaining space. From the same walnut material cut an edging strip 12mm wide and glue to the front and sides of the MDF base. Seal and floor polish the floorboards with a coat of sanding sealer. When dry polish with furniture polish using fine steel wool. Buff to a sheen with a soft cloth. Prepare a small length of skirting with Dulux primer and undercoat and then sand lightly. Cut to fit to either side of the cabinet. It will be necessary to carve away a small curve at the top to allow the skirting to fit next to the base.



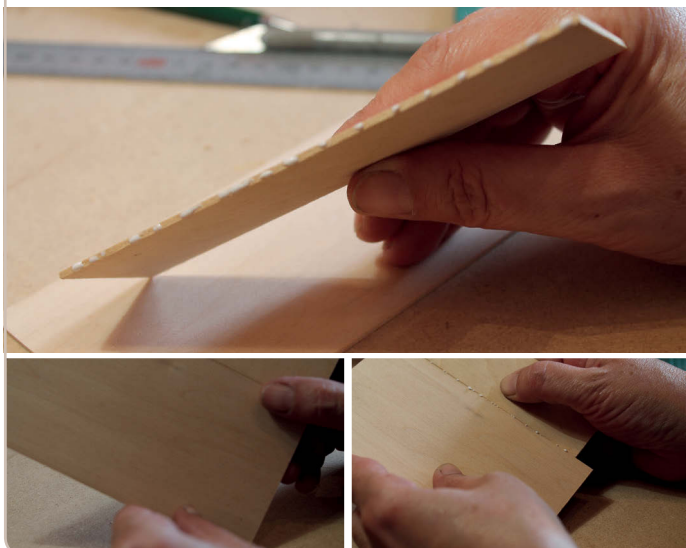
Step 4

From Obeche board (normal width) cut a length 138mm. Cut a narrower piece 35mm wide and to the same length. Sand lightly. Join the two pieces by dotting the glue along one edge and gently slid them together to get a flush join.

Cut two pieces 114 x 41mm for the floor and roof of the cabinet.

Paint all pieces with one coat of Dulux wood primer and undercoat. Paint both sides of the material or it will warp. Sand well then paint with coats of emulsion. (I have used Dulux trade emulsion colour code 90YY63044.) Sand well between coats. Cut, from 1.5 mm mahogany sheet, a piece 45mm x 120mm. Glue over the base frame ensuring the same amount of overlap on each side. Stain and varnish as before.

Glue the painted Obeche base piece on top of the mahogany sheet, allowing an even amount of the mahogany to show on both sides. Glue the back piece onto the back wall of the setting and over the top of the painted base.



Step 5

It is advisable that you check your measurements before cutting the polycarbonate. Take the measurement of the back width (should be 114mm) and add 2mm - 116mm. Check your height measurement which should be 138mm plus 1.5mm. Cut a piece of 1mm polycarbonate 116mm x 141, 5mm or to your adjusted measurements. Measure the sides in the same way (41mm) and cut two pieces of polycarbonate 41 x 141, 5mm. Glue the sides to the front with hard plastic glue. Allow 24 hours to dry.



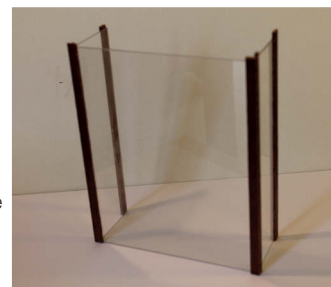
Top Tip

When cutting the polycarbonate, score with a strong craft blade along a steel rule edge. Snap the join to make a clean break.

Step 6

Before gluing the strips in this section it is best to stain and varnish all the pieces. Make sure that the unvarnished side of the wood is glued to the polycarbonate. From 1.5mm mahogany sheeting, cut two strips 3 x 141, 5mm. Glue to the sides of the cabinet front ensuring that the edges are flush with the front of the polycarbonate. From the same stock cut 4 strips 6 x 141, 5 mm.

Glue two strips to the front side edges of the cabinet covering the 3mm side strips. Glue the other two 6mm strips to the back edges of the cabinet. Cut two strips 6mm wide and measured to fit across the top and bottom front of the cabinet. Do the same for both the sides.



Step 7

Glue the 2nd piece of painted Obeche into the inside of the polycarbonate cabinet to form a roof. From 1.5mm mahogany cut a strip 10mm wide. Stain and varnish as before. Using your own measurements glue a side strip over the top edge allowing 2mm to remain visible. Glue a front strip across the cabinet to match the side. Cut a piece of mahogany 132 x 52mm. Stain and varnish as before. Glue to the top of the cabinet.



Next month

Next month we'll make a start on the contents



INFORMATION

Stockists

Cornice: www.suecookminiatures.com

Fimo, polycarbonate, wood, tools: www.hobby.uk.com

Sanding sealer, varnish, polish and paints – builders merchant like: www.ridgeons.co.uk

Spotlight on...

Stephanie Guy

Stephanie Guy is a professional artist specialising in portraits of houses, pubs, local landmarks and pets of all kinds.



Q. How did you get started in painting?

A. As a child I loved to draw, and used to escape to the bottom of the garden, where I could draw in my family's touring caravan. Using the only materials I had at the time - dip pen nibs inherited from my grandfather, black and red inks, and coloured pencils - I spent many happy creative hours... and thus began the long and circuitous route to becoming a full time artist.

At high school, my teachers told me I wasn't talented enough to take art and I only came back to it many years later, when I took a break from a successful career in

the mortgage risk industry to look after my family.

With the kids out at school all day, I quickly needed another challenge, one that would allow me to give 100% to my children but would also allow me to grow, so I found myself (utterly terrified) enrolled on a part time watercolour painting class at my local college. I had a wonderful teacher who encouraged us to paint big big big - everything had to be A3 in size! After two super years I decided it was time to go it alone, to develop my own style and take my work in a new direction.

One of the many friends I made on the watercolour course

introduced me to a British handmade selling platform called Foltsy. There I met many talented artists, and through them became interested in painting small 2½" x 3½" works of art called ACEOs, which stands for Art Card Editions and Originals. They can be any medium and any style; the only stipulation is that they have to measure 2½" x 3½".

I began to experiment with oils, acrylics, wax, and inks in various forms. I sketch every day, and carry a mini-sketching kit everywhere with me; with pre-cut paper in a small tin, a few different pens and waterbrushes, and I am often to be found sketching people, flowers, coffee, shoes, anything and everything!

From painting ACEOs it was a natural progression towards painting dolls house miniatures. I absolutely adore painting this size, it is so addictive.

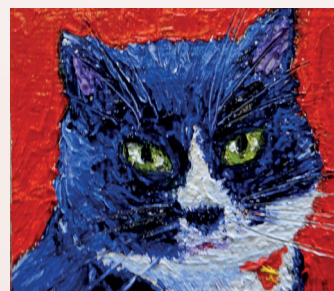
Q. Is this type of skill something that runs in your family or is it just yourself?

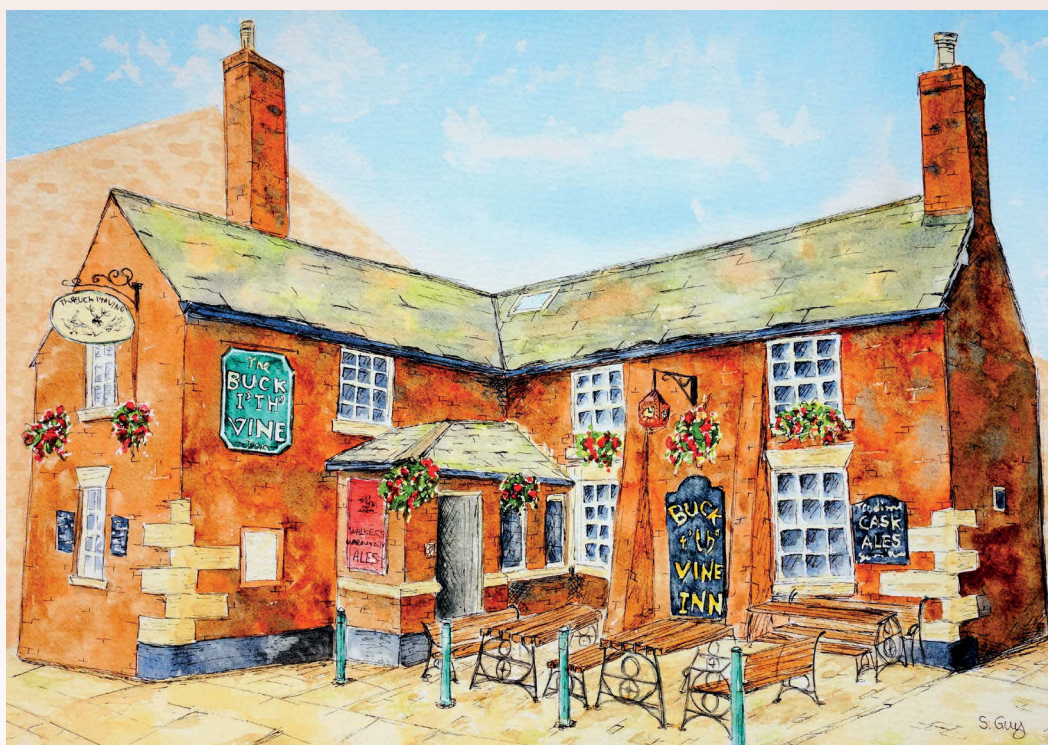
A. My mother was very crafty, we spent many happy hours creating projects together for her girl guide troop. Out of necessity many of the craft projects were in miniature, as the cost of materials for 25 girls was quite prohibitive at the time.

Q. What's your favourite medium to use?

A. My favourite medium is probably watersoluble wax. I use a brand by Derwent called Artbar and they are so versatile. This is also my medium of choice for painting outdoors - I have a little grab bag ready to go for those essential en-plein-air trips. Through my blog posts, you can follow my journey from hate to adoration with this medium - if you head to www.StephanieGuy.co.uk and search for Artbar you can read all about it.

I love to experiment with new materials - my latest acquisition is some Schminke Aquafix which turns watercolours into a waterproof medium. I'm really excited about this as it will mean that watercolour paintings won't have to be put behind glass in your dolls house as they will have some in built protection against dust. No glass will make them brighter and easier to see.





Q. What medium do you find the most difficult?

A. The only medium that I really cannot get along with is pastels, the chalky feeling on my fingers goes right through me! I'm not one to be defeated though, and I'm going on a workshop shortly to see if I can overcome this problem.

Q. Also what would your favourite and least favourite subjects be?

A. I'm easily bored, so I love to tackle many different subjects, but my absolute favourite has to be pet portraits, closely followed by house portraits, in all sizes from A3 to 1". There is so much love and history in these paintings. I like to get a good feel for the character of the pet or house, what they did, what happened there and so on, to connect me to the subject and create a good painting with feeling. I think it's so lovely to be able to put portraits of your own pets and homes on your walls and have matching ones on the wall of your dolls house.

There are no subjects that I don't like to paint. Of course I have days when nothing goes right, just like everyone else, but generally if a painting is not proceeding well it's best to put it aside, do something else and then come back to it the next day.

Q. What is your favourite painting in history and why?

A. I've given this question a lot of thought, and can honestly say that I can't single out one favourite painting in history. I'm most drawn to paintings with contrasting lights and darks. I love visiting art galleries of all kinds, from ultra modern to ancient cave paintings, and find them all equally fascinating - I often find myself studying the techniques that the artist used, trying to work out how to paint in that particular style.

Q. What's your most favourite of your own paintings?

A. My very favourite of my paintings has to be one of three poppies on an acrylic box canvas. It's quite big at 30cm x 80cm and is very bold, vibrant and highly textured. It was for sale very briefly until I realised that I just couldn't part with it for any price. It needs a big space to show it off to its best, and we are currently redecorating a room to accommodate it! Meanwhile, it has been on display in a local cafe where it really brightened up the wall.

My favourite miniature paintings are my seascapes in watersoluble wax. I adore the seaside, it's my very favourite place to be, both on the shore and in the sea, and these minis are



INFORMATION

To see more of Stephanie's work please visit:

W: www.StephanieGuy.co.uk

such fun to paint - the colours and textures are wonderful.

I've recently discovered a powdered form of watercolour called Brusho which is very vibrant and joyful and I'll be experimenting with this medium over the coming months.

Q. Do you have a favourite colour - could you explain why you like it so much?

A. My favourite colour is a bright vibrant red. I find my eye is drawn to red things, and a splash of red will always lift a painting.

Q. How does painting in miniature differ to painting full size?

A. In order to paint in miniature you need to be able to condense your subject into the essential parts. It isn't possible to recreate all the details, so it's necessary firstly to de-clutter, and secondly to suggest detail rather than to actually paint the minutia.


Paints need to be of a very good quality, with lots of pigment and fluidity, and brushes need to have very good points.

Q. Do you require specialist tools when working in miniature?

A. The only thing you need to paint in miniature that you wouldn't necessarily require otherwise is a good pair of glasses, occasionally a magnifying glass, and a very steady hand!

Q. Are there specific skills you need that you wouldn't necessarily require otherwise?

A. I firmly believe that painting is a skill and not a talent. Given a good instructor anyone can learn to paint - firstly you need to learn the rules, and then you need to learn to break them! If you can paint large paintings and you have good eyes then you can paint in miniature.

I'll have lots of hints and tips to get you confidently painting in miniature in my upcoming series. 

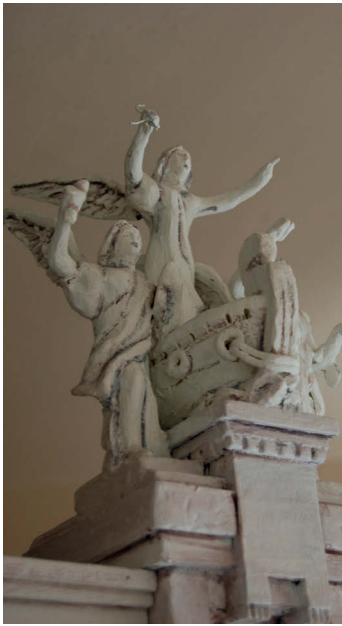
Next month

Stephanie shows us how to re-create Van Gogh's Sunflowers. Turn to page 85 for a sneaky peak.



Spanish Sun, Sangria And ...Miniatures

On a recent holiday **Moi Ali** had a chance encounter with a rather marvellous miniature. Here she shares her holiday snaps.



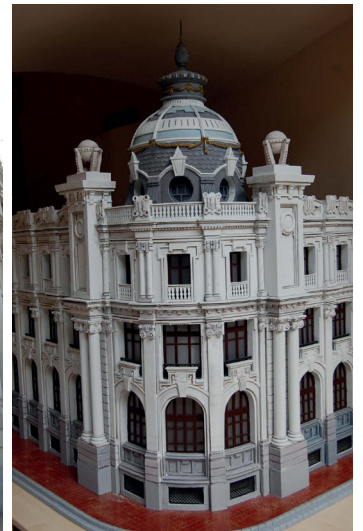
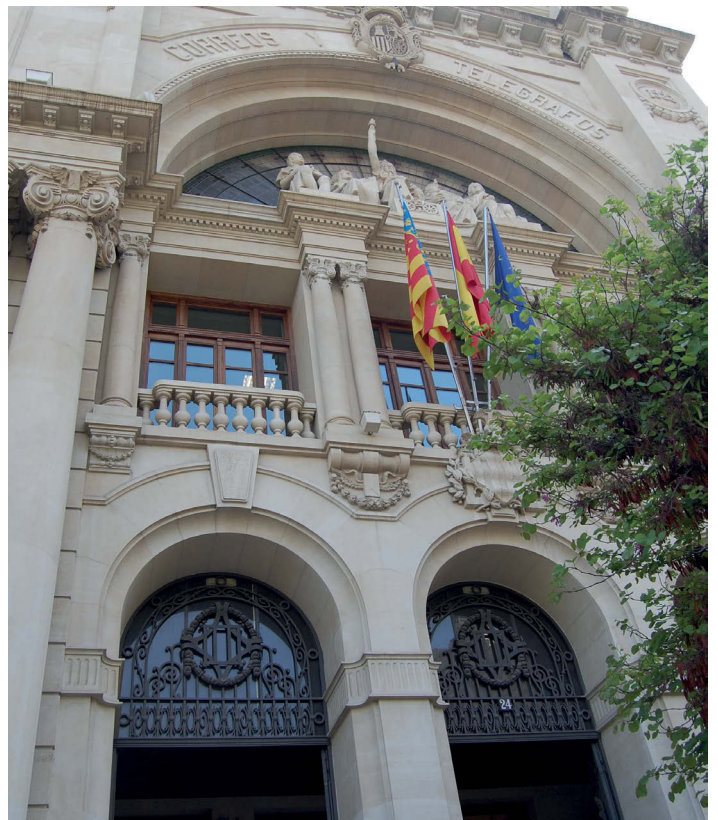
One of the best things about visiting a new city is exploring. You just never know what's around the next corner. So on a recent trip to Valencia, guidebook in hand, we headed for the beautiful town hall in Plaza del Ayuntamiento. Immediately opposite, across the square, is the historic Central Post Office or Palacio de Correos y Telégrafos. It looked nice, so we went inside. Not only was it even nicer inside – always a pleasant surprise – but there was a wonderful miniature model of the post office building tucked away under a staircase. In my view it should have been displayed pride of place, being such a magnificent miniature.

I went into overdrive, shoe-horned myself under the stair and started clicking away with my camera, to the amusement of

Valencians queuing to buy their stamps. My Spanish is not great, but I'm sure I heard the words "loco seniorita" muttered by several passers-by!

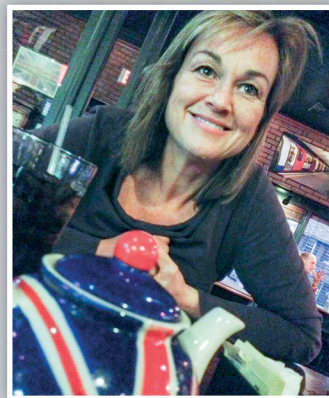
Work on the full-size post office began in 1915 and took seven years to complete. It was designed by Spanish architect Miguel Angel Navarro. The post office is entered through an impressive doorway above which sit double Ionic columns and a huge semi-circular arch with impressive allegorical figures. Right at the top is a 30-foot tower, the old telegraphic tower. The miniature version is a faithful reproduction, complete with tower, albeit that it's now a little dusty and neglected.

I hope you enjoy my photos and should you find yourself in that city, pop in there to buy stamps for your post cards back home – and don't forget to take your camera! 📷



English-Inspired Sherri Colvin

Deb Weissler introduces us to 1/12th scale sculptor and doll maker, Sherri Colvin, whose ability to transform lumps of clay into well-known personalities is pure magic.



Sherri Colvin



Sherri Colvin is the first to admit she is an Anglophile. As a young child she cuddled next to her brothers as her father read tales of Sherlock Holmes aloud. Her mother, a school teacher and English major, introduced Sherri to classic literature of the 18th and 19th centuries, so Sherri was immersed into the worlds of Dickens, Austen, Stoker and Doyle at an early age.

Her love of English literature went hand-in-hand with her love of fine art. She won her first art competition whilst in 3rd grade, her depiction of the Massachusetts Colony's first Thanksgiving feast placed on display in her city's largest department store. Her home town of Wilmington, North Carolina was founded in 1739 by English settlers, so Sherri grew up surrounded by reminders of America's English origins.



Violet Crawley, Dowager Countess of Grantham, inspired by the ITV production 'Downton Abbey'.



John Bates, valet to Lord Grantham, inspired by the ITV production 'Downton Abbey'.



The delightfully dowdy and astute Jane Marple, often referred to as Miss Marple, Agatha Christie's fictional crime solver.



Agatha Christie's famous fictional Belgian detective, Hercule Poirot, as portrayed on PBS's Masterpiece Mystery.

For the love of art, a sculptor is born

An artist all her life, Sherri went to university with the intent of becoming a painter. As part of her curriculum, she was required to take a clay modeling class. Transforming that first lump of cool clay into a sculptural form was a visceral experience and Sherri knew at that moment that she wanted to sculpt. She took a degree in studio arts, with a concentration in figurative sculpture, working in a variety of mediums.

She worked for an architectural firm, so when her two young nieces begged for a dolls house, Sherri was delighted to take on the challenge. She designed it from cellar to roof, building the cabinetry and hand-crafting the fireplaces with over-mantles. It soon became clear that this Georgian-style dolls house was too elaborate for two little girls under six years old. When visitors to her father's workshop spotted the imposing structure and looked inside, the question arose: "Where are all the people?" So Sherri tackled her first 1/12th scale figures.

It takes considerable talent to bring recognizable characters to life. Purists already have preconceived notions of what Harry Potter, Minerva McGonagall, Hercule Poirot, Miss Marple, and the current cast of Downton Abbey should look like, and nothing

short of a portrait doll will do. In this respect Sherri, a former portrait painter, is also a master sculptor like no other. Using photos, film stills, television programs, and book illustrations, she captures the looks and mannerisms of well-known personalities in uncanny detail. The more craggy and time worn the face, the more her talents shine.

From the mediaeval to the modern era, Sherri finds endless sources of inspiration. If a character has been played by more than one recognizable personality, like Dracula or Ebenezer Scrooge for instance, she selects one she feels best exemplifies the character she is trying to capture at the moment.

In addition to her recognizable feature dolls, Sherri stocks her fair tables with variations on themes that are always popular, chefs, milkmen, char women, bakers, Tudor stall holders, and peddlers hawking their wares.

A time consuming process that yields extraordinary results

Sherri's dolls begin as hand-sculpts from polymer clay, which are then cast in an artist grade resin for durability. Metal sculpting tools, a few boxwood tools, a Xacto stencil blade, and a flip top magnifying glass are her tools of choice, the magnifying glass allowing her to create



Quintessential Sherlock Holmes, Arthur Conan Doyle's most famous detective.



'Nosferatu the Vampire', inspired by the earliest surviving screen adaptation of Bram Stoker's classic horror story 'Dracula'.



One of Sherri's ever-popular tropes, a Tudor street vendor.



Lucy Honeychurch, from E.M. Forster's novel 'A Room with a View'.

exacting facial details many doll makers overlook.

Faces and hands are painted an overall flesh colour, after which she pounces on several thin layers of chalks in various colours to achieve complexions that are luminescent and extraordinarily realistic, which are then sealed with a dull lacquer spray.

Only when the face is satisfactory will Sherri begin the time-consuming process of assembling the pose-able armatures with padding and costuming. "I costume primarily with lightweight cottons and silks taffetas. I prefer the cottons as they aren't as delicate as silks. It's very challenging finding the proper scale prints and will design and make my own fabrics if necessary." Lightweight men's suiting is ordered from Hong Kong and vintage fabrics are often obtained from estate sales.

"When you are reproducing a real life outfit, determining how to edit elements of the original piece in order to translate it into miniature can be challenging," Sherri admits. "You want the essential look of the costume and enough detail to make it interesting without it looking messy or out of scale."

Sherri begins costuming by making a paper towel toile so she can make final adjustments to the pattern right on the dolls. Toiles are basically test versions of the fabric, and prevent much wasted material. She sews her costumes on an old Singer straight stitch machine, gluing her fabrics at times, depending on what works best. The costumes are then draped with spray starch.

Sherri likes to have several dolls in various stages of completion going at one time. While she is sculpting a head, she may have two or three drying, whilst others are in various stages of dress. This allows her to step away from a figure several times during the process and returning to it again and again with fresh eyes.

Sherri can have her way with her retail dolls but when it comes to a special commission, the customer's requirements come first. Her end result must match her customer's



Mr. Willoughby, fictional character in Jane Austen's novel 'Sense and Sensibility'.

visions and that requires lots of input for that to happen. She carefully notes the doll's description, including historical era, preferences for costume colours, hair and eye colour, what the doll will be doing, and where they will be staged.

"Often I'll ask for photos of the intended room box or dolls house room. A lot of times clients desire familiar characters from shows or books and then it's a matter of collecting visual references before and during sculpting." One of her most challenging assignments was creating Nick and Nora Charles from the 'Thin Man' series as Sherri was determined to capture the looks of actress Myrna Loy who played Nora.

Her attention to detail isn't just confined to her doll making. Located in a small, bright, airy space, her doll room is where she sculpts, dresses, wigs, and accessorizes her dolls. Custom white built-in cabinets crafted by her father line all four walls, and store mountains of fabric and paints. She works at a long L-shaped work table and a tall cutting island with additional storage. White pegboard stores her accessories. A confessed neat freak, everything is labelled and hanging in groups by type and colour.

Her casting and molding are done



Professor Minerva McGonagall along with young wizard Harry Potter and witch Hermione Granger, inspired by J.K. Rowling's 'Harry Potter' series.

out in a converted garage, often a smelly ordeal.

Sherri runs her business like an eight to five job and, in addition to her dolls, she makes and sells patterns for dolls' clothes, drafted on AutoCAD with detailed written instructions. Sherri still blushes when she recalls an incident with one of her patterns.

"The word 'shirt' appears often in pattern instructions. In one set of instructions the word was copied and pasted many times, but was incorrectly spelled. My computer's spell check failed to alert me that I had forgotten the letter "r" in the word shirt, and we all know what that spells! I was horrified!"

Sherri's dream is to one day take a table at the Kensington fair and, if time ever permits, take on an ambitious task. "I love history and would love the time to make historical figures Elizabeth I and her contemporaries, depicted as accurately as possible. I would love to have the fabrics made to scale that reproduce the fabrics in paintings one sees from that era." Collectors would be over the moon! 

INFORMATION

Sherri's gallery of dolls can be seen on her website at:

W: www.colvindolls.com



The always proper and taciturn butler, Mr. Carson, inspired by the ITV production 'Downton Abbey'.

DollsHouse
and Miniature Scene

COMPETITION

**OVER
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WIN!

The Origami Home, Beautiful Miniature Furniture Projects by Mark Bolitho

Unique, fun and inventive, The Origami Home takes a modern approach to the traditional Japanese art and shows how to create miniature designer furniture and accessories for every room in the house from paper.

For each room there are step-by-step folding instructions for the pieces featured in the room, with the back of the book holding a pocket containing a selection of origami papers from the designers who have contributed patterns for use in the book.

DHMS has ten copies to give away. To be in with a chance of winning, simply answer this question:

Origami originated in which country?

A: Japan

B: Paraguay

C: Italy



HOW TO ENTER

To enter either competition, visit us online at www.dollshouseandminiaturescene.co.uk and click on 'competitions'.

Alternatively, send your answer on a postcard to Origami Competition or Polymer Clay Competition, Dolls House and Miniature Scene Magazine, Warners Group Publications plc, FREEPOST PE211, West Street, Bourne, Lincs. PE10 9BR. Closing Date for entries is 22nd December.

Entries will be drawn at random and the Editor's decision is final.

The Origami Home is priced at £20.00 and available from all good stockists.

ISBN: 978-1-909342-51-4

Angie Scarr's Colour Book is priced at £13.50 and available from www.angiescarr.co.uk

ISBN: 9788461697571

WIN!

Angie Scarr's Colour Book: Nature's Colours for Polymer Clay by Angie Scarr

Angie's third major book, new this year, explores how to get realistic colour for your polymer clay projects, in several of the major clays such as Fimo, Premo, Kato, Cernit etc..

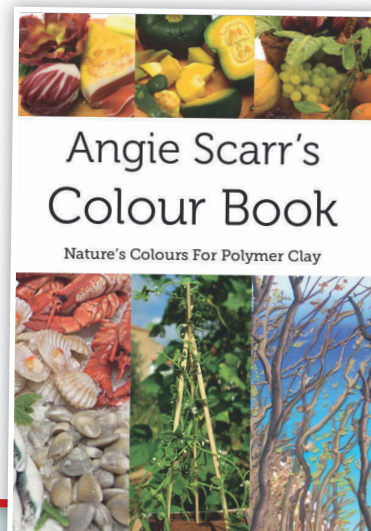
DHMS has ten copies to give away to ten lucky readers, just answer this question:

What year did Angie first write a "Challenge Angie" article for DHMS magazine?

A: 1990

B: 2000

C: 2010



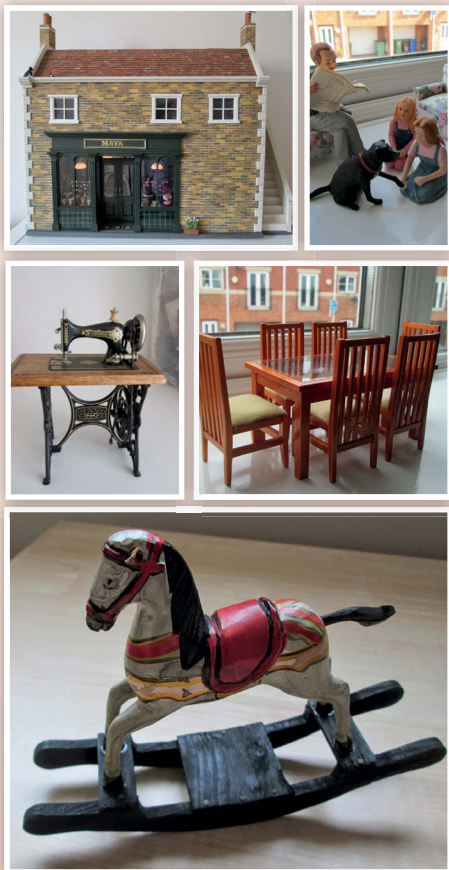


The Newbie's Guide to Building

Now working on her fourth build **Marilyn Ormson** has finally worked out how to do it!

I write a blog for each of my builds for my own pleasure, but I also hope that someone who is just starting a project comes across them. I remember clearly that when I began work on my first kit I scoured every inch of the web (and a whole host of magazines) to try to find out how to just get going. It can be really daunting faced with a giant flat-pack house when you have never attempted such a project before.

A pretty major stumbling block for me was trying to figure out what order to do things in. I am now on project four and have a sort of plan of campaign, but only because it has been figured out by trial and error. I have never found a simple step-by-step guide, so I thought I'd share mine. Please bear in mind I am not a professional doll's house builder and that everyone will find their own way of going about these things but, at least, this is a place to start.



1

Preparation

Check all of the pieces against the list or diagrams in the kit. There is nothing more frustrating than cracking on with your build only to discover that there is something missing or broken.



Paint all of the pieces of your kit on both sides with a thin undercoat of white flat paint to seal the MDF. You can also use MDF sealer but you don't need to shell out for that - ordinary paint does the job. It will help the wallpaper stick well and it will give you a true colour when you paint. The colour of the raw MDF can affect the finished shade of the paint you choose. You should try to avoid any areas that need to be stuck together with wood glue. All the edges and grooves are the obvious example.

2

Dry Build

Build the kit according to the instructions (but, of course, no glue). Use masking tape to hold the structure together so you don't have any sticky residue left behind from any other kind of tape. Usually you could do with another pair of hands for this job.

3

Make Good Notes

Have a good look at where you might want to make any physical/structural changes to the kit. Don't write on the wood unless you know it will be covered with paper - it often shows through paint. I write on a piece of wide masking tape and stick on the wood. You could also use photographs or draw diagrams - don't trust to memory. When you disassemble it you will be astonished by how the pieces transform themselves when they are de-constructed. Now it is also the time to decide what will be painted and what will be papered and where any trims will go. Again, mark the areas with notes written on wide masking tape. De-construct.

If you are not doing any alterations to the kit you can skip to number five.

4 **Altering the Kit and Second Dry Build**

Do any structural changes such as cutting out extra windows or doors. Do a second dry build. I know this is a step you'll be tempted to skip because you just want to get on with it. Try not to. This is your only chance to check you are happy with the new look and if it has had any knock-on effect to anything such as decorating plans or staircases etc.

5 **Do as much as you can while it is still in pieces**

At the very least paint (or paper) all of the ceilings. They are really hard to do when the house is built. Do your best to finish as many surfaces as you can while you can work on them flat. I always do the ceilings and any painted walls (two coats). I also do the brick finish on the outside walls and put the tiles on the roof, at the very least. This is also the time to add in any interior structural details like chimney breasts, built-in cupboards etc. I must admit I have never managed that step because I usually decide I want that stuff when I see the house coming together; so don't worry if you can't plan that far ahead. Some people completely finish the wall before the build – wallpaper, doors, windows, curtains, everything. I am too fussy about the joining up in the corners to do that. You must decide.

6 **Assemble the Building**

I have only ever followed the kit instructions to the letter - if you are new to the game you must definitely do this - do not think you know better. Sometimes an instruction seems odd or not necessary so you are tempted to change it or skip it, but further down the line it usually makes sense.

7 **Wallpapering**

Wallpaper the walls. You can also do any wall tiling if you know where it is going to go. Usually for me that has to hold off until I am ready to fit a bathroom or kitchen as I am not sure where things will go and, generally, at this stage it is also unlikely that I have bought all I need for those rooms.

8 **Put in doors and windows and most trims**

Fit the doors, door frames and their trims. Glaze and fit the windows and their trims. Doors and windows should have been painted or stained to their final finish before fitting. You can also fit any wall trims such as dado rails, picture rails and coving.

9 **Electrics**

Put in the lights and any lit fires. I don't fix the fires in place if I know flooring will be going under them. Your choice of floor covering will determine this. Putting them on carpet would be odd but not on a stone or wood floor perhaps. This is the order of build for a round-wire system. I suspect the copper tape system goes in at a much earlier stage.

10 **Put down the flooring**

Put down the floors using double-sided sticky tape in case you ever need to remove them.

Get any fires in place. Fit the skirting boards, thinking about whether you need to leave gaps for bathroom fittings or kitchen cupboards or any other fitted cupboard. This may have to be done later.

11 **Playtime!**

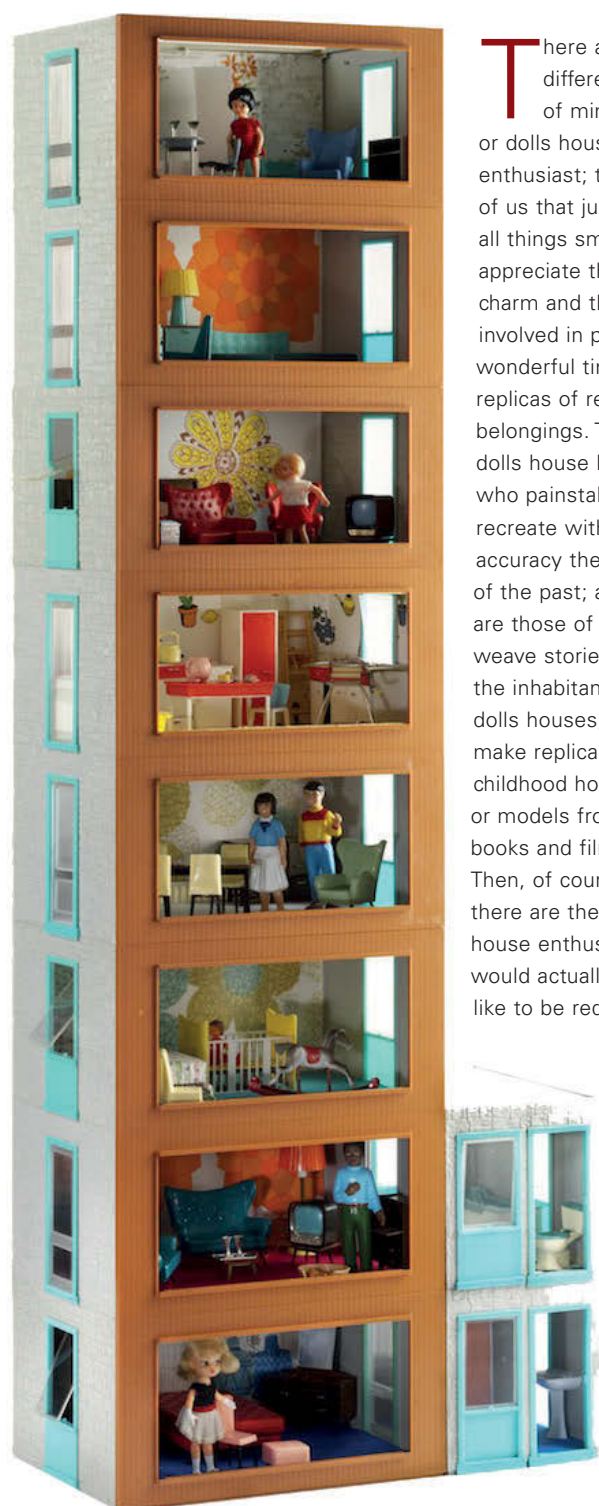


INFORMATION

If you want to see more details for each of the steps I have outlined here, you can go to the blog for my current project The Willows (<http://themountfield.blogspot.co.uk>) where you can follow the build with the accompaniment of photos and even some videos.

Small Stories: At Home In A Dolls' House

A Museum Exhibition Preview by **Ann Sutcliffe**



There are several different kinds of miniaturist or dolls house enthusiast; those of us that just love all things small and appreciate their charm and the skill involved in producing wonderful tiny replicas of real human belongings. There are dolls house lovers who painstakingly recreate with historical accuracy the homes of the past; and there are those of us who weave stories about the inhabitants of our dolls houses, make replicas of childhood homes, or models from books and film. Then, of course, there are the dolls house enthusiasts who would actually quite like to be reduced to

the size of a Borrower in order to explore or even live in the worlds they have created. I remember some years ago Tim Wonnacott of Bargain Hunt fame being reduced by the magic of the camera to stand inside the Chippendale Dolls House at Nostell Priory and how it sparked my own imagination.

This new exhibition at the V&A Museum of childhood fulfils all these dolls house lover's needs. We are able to engage with 12 different houses arranged chronologically through 300 years from 1712 to the present day. The dolls houses show developments in architecture and design with exquisite miniatures, both hand made in antiquity but also mass produced in the 20th Century. What is really interesting about the older pre-20th century houses in the exhibition is that they were all originally owned by adult women, and not by children – so not so very different from today's dolls' house enthusiasts.

Within each miniature exhibit

there are things going on and tiny drama's taking place. The audio narrative with each house brings it to life with the day-to-day activities of the people who live or work there. Whether it is the children playing in the nursery or the maids gossiping in the kitchen, the story of each household unfolds before you. Many of the houses will be lit from the inside for the very first time, so hitherto murky interiors will now be clearly visible, and the museum hope that with the audio stories and new lighting, they will enchant both young and old.

Most exciting for both children and adults alike is the opportunity to actually go inside the dolls house, as two of the miniature dolls house rooms have been accurately recreated, but in human size! To experience being 'inside' a dolls house is a dream for many of us, and I for one can't wait to try it when the exhibition opens in December.

Some of the houses on display





have been permanent exhibits at the museum in the past, and some like the unique Peggy Lines House are brand new acquisitions, and have never been displayed by the museum before. Each item in the various old houses have been painstakingly cleaned and conserved, all the ancient blue tack and glue has been removed, and many 100's of tiny specific mounts have been made.

The 12th special exhibit is a Dream Home installation specially commissioned by the museum with 20 different individual rooms designed by local artists and designers including Liberty. At the time of writing this preview, this large structure remains somewhat of a mystery, a cabinet of curiosities for today, or perhaps a time

capsule in miniature of 2015.

It will be unveiled at the opening of the exhibition.

The museum has a vast collection of around 100 dolls' houses. Whilst the special exhibition takes place, a further 20 dolls' houses dating from 1673 to 2014 will be on display within the Museum's permanent galleries. Some of these houses have not been displayed by the museum before, so they too will be well worth a visit.

The exhibition takes place from 13th December 2014 to 6th September 2015. After this period the entire exhibition will go on tour around Europe and America. The V&A Museum of Childhood is always a delight at any time, but with this exhibition, for me at least, it just got better! 

INFORMATION

W: www.museumofchildhood.org.uk

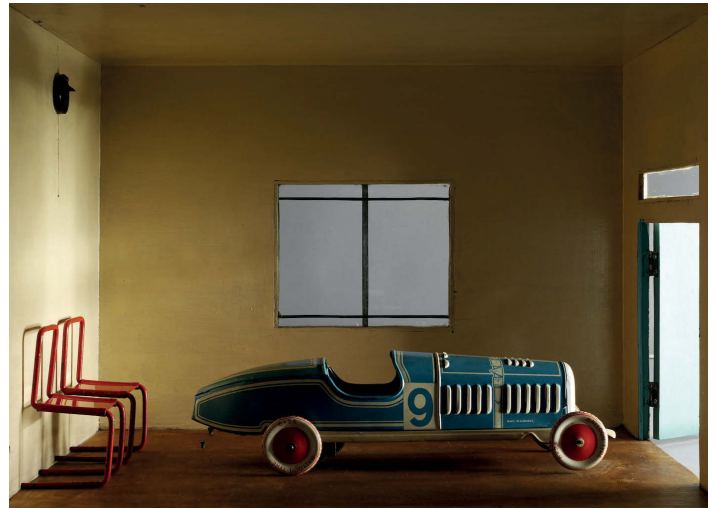
Address: V&A Museum of Childhood, Cambridge Heath Road, London E2 9PA.

Nearest tube: Bethnal Green.

Opening Times: Daily: 10.00am – 5.45pm, last admission 5.30

Switchboard: 020 8983 5200

Cost: Small Stories: At home in a dolls' house is a FREE exhibition





Cement Eclipses

With the simple act of miniaturization and thoughtful placement, Spanish artist **Isaac Cordal** magically expands the imagination of pedestrians finding his sculptures on the street.



Cement Eclipses is the name given to Isaac's interventions in public space, ephemeral or permanent, depending on the outcome in the urban jungle. His project shifts between the fields of sculpture and photography: sculpture used as starting point to create the various scenes with characters and photography as a final process or documentary.

Travelling around the world to shoot these pop up art installations, the city in which he is working in becomes the backdrop for his shoot. "I usually start my projects in clay or plastiline. The pieces are small and stand about 15/20cm high, normally made in painted cement and whose copies are reproduced by silicone moulds. I use cement as a material and find it to be highly symbolic: It's the footprint that betrays us in front of nature par excellence, and unfortunately, in Spain there are numerous empty and disused airports, buildings, etc'.

His concrete figurines of men and women are suspended and isolated in a motion or pose that can take on multiple meanings. The sympathetic figures are easy to relate to and to laugh with. They present fragments in which the nature, still present, maintains encouraging symptoms of survival. The precariousness of these anonymous statuettes, at the height of the sole of the passers, represents the nomadic remainders of an imperfect construction of our society.

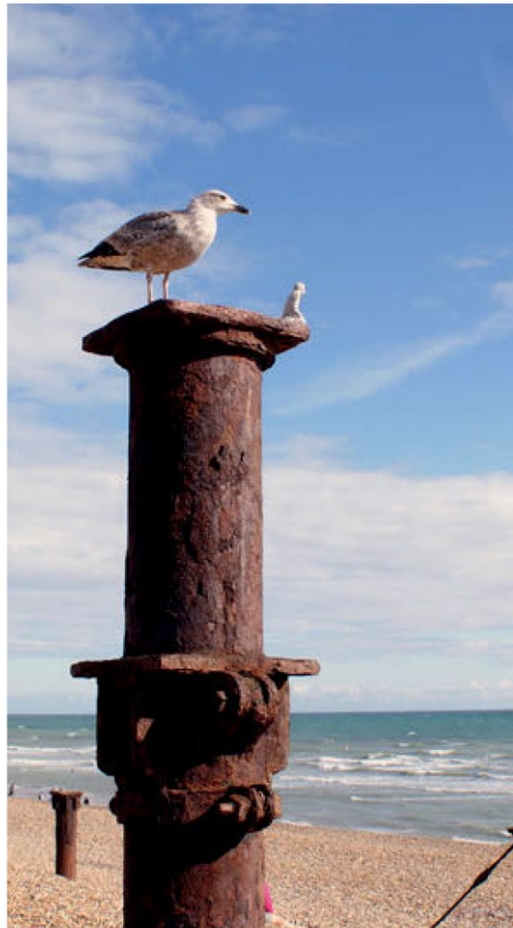
These small sculptures contemplate the demolition and reconstruction of everything around us. They catch the attention of the absurdity of our existence.

Cordal is sympathetic toward his little people and you can empathize with their situations, their leisure time, their waiting for buses and even their more tragic moments such as accidental death, suicide or family funerals. The sculptures can be found in gutters, on top of buildings, on top of bus shelters; in many unusual and unlikely places in Barcelona (Spain), Nantes (France), Brussels (Belgium), Berlin (Germany), London (UK), Vienna (Austria), Zagreb (Croatia) and now, San Jose (US). Isaac Cordal was born in Pontevedra (Galicia, Spain) and currently lives in Brussels (Belgium.)

INFORMATION

To see more of Isaac's work visit:

W: <http://cementeclipses.com/blog/> or <https://www.flickr.com/photos/isaacordal/>



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THE MODELMAKER'S YEARBOOK

Winter Reindeer

Make sure your miniatures are wrapped up this winter! By **Jan Pearce** of Jan's Minis.



Sew up seams, but remember to leave the back armhole and shoulder seam on one side open if you wish to put it on your doll. Finish sewing up on doll.

Bobble Hat

Using Green cast on 38sts

- 1. (K1, p1) to end
- 2. (P1, k1) to end.
- Repeat last 2 rows twice more.
- Change to st st and use chart as a guide,
- 8. Change to White and P
- 9. (K2tog, k3) to last st, k1. 30sts.
- 10. (p3, p2tog) to end. 24sts.
- 11. (K2tog, k1) to end. 16sts.
- 12. (P2tog) to end. 8sts.
- 13. (K2tog) to end. 4sts.
- Cut cotton and draw up through sts.
- Sew up the side and finish with a white pom-pom.

You will need

- 1 ply cotton (2/16cc) in white and oddments of green, blue and red.
- Size 19 needles (1.00mm)
- **Size** to fit 4inch (10cm) doll. Heidi Ott or similar

Abbreviations:

- K - knit
- P - purl
- St(s) stitch(es)
- Tog together, K2togtbl k2tog through back of loop, rep repeat beg. Beginning, St st, knitting first row knit, and second row Purl.

Jumper Front

With green, cast on 25 sts.

- 1. (K1, p1) to last st, k1.
- 2. P1, (k1, p1) to end.
- Repeat last 2 rows twice more.

Change to st st, follow the chart, and keeping the pattern correct and start the armhole shaping on row 19.

- 19. Shape armhole Cast off 2 sts beg next 2 rows
- K2tog beg next 4 rows (17sts).
- St st 2 rows*.
- Neck shaping K5 k2tog turn.
- P2tog p4 (5sts).
- St st 4 rows.
- Cast off.
- Rejoin main yarn and cast off next 3 sts for centre neck k2tog k to end.

- P4 P2tog.
- St st 4 rows.
- Cast off.

Jumper Back

- Work as for front (omit pattern if you wish) until*
- St st 2 rows.

Neck Shaping

- K5 k2tog turn.
- P2tog p4 (5sts).
- St st 2 rows.
- Cast off.
- Rejoin main yarn and cast off next 3 sts for centre neck k2tog k to end.
- P4 P2tog .
- St st 2 rows.
- Cast off.

Sleeves

Make two the same (I always make both at the same time to make sure that an extra row has not sneaked in on one of them)

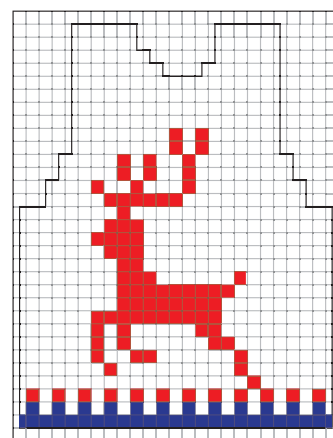
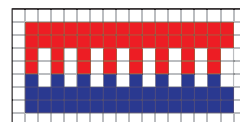
With Green, **cast** on 16 sts

- 1. (K1, p1) to end.
- 2. (P1, k1) to end.
- Repeat last 2 rows twice more.
- Change to st st, use the chart, but follow the shaping as you work in the extra sts.
- 1. K.
- 2. Inc 1 st at each end.
- 3-5. St st 3 rows.
- Rep the last 4 rows twice more (22sts).
- St st 3 rows.
- Adding more rows for a longer sleeve if required.
- 17. Shape armhole.
- Cast off 2 sts beg next 2 rows.
- K2tog beg next 4 rows (14sts).
- Cast off.

Neckband

Starting on front with main colour pick up 6 sts down right side of neck 3 centre neck, 6 sts left side neck, 3 sts back right side neck 3 sts centre and 3 sts left side neck (24sts).

- Rib 2 rows.
- Cast off loosely rib wise.



INFORMATION

Other patterns, needles and yarns are available from

Jan's minis 01480 470970

W: www.jansminis.co.uk



Small Worlds

By Gil Bomber

Christmas in Small Worlds



It is so much easier to create a wonderful Christmas in miniature rather than the full-size version. No pushing through crowded shops at the last minute, no puzzling over lists of what-to-give-whom, no balancing on unstable ladders to fix that tricky bit of ivy to the chandelier. And best of all – no cooking!

You can achieve all these things with a minimum of effort, and to wonderful effect, by concentrating on decorating one of your dolls' houses. For me, the house which lends itself best to the Christmas season is the Walmer Victorian which readers met in the August issue.

The carol singers have just arrived on the doorstep – this group are guaranteed not to just drone out the chorus of "We wish you a Merry Christmas" – they are armed after all with the Oxford Book of Carols.

Inside, the schoolroom having been cleared for the occasion, the ceiling high Christmas tree is waiting for the parcels – the family are scurrying to collect them from all corners of the house, to place them under the tree. The governess is practising her repertoire of carols on the parlour organ and coaching some of the younger children ready for their "performance" on Christmas Eve.

Cook is anxiously examining the Christmas pudding, which she made several weeks earlier on Stir Up Sunday (last Sunday before Advent), when she called the family into the kitchen to help stir the mixture. As usual it has of course turned out beautifully. Time to tackle the mince pies now.

Happy Christmas!



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Rampant Lion and Griffin Cross Stitch Cushions

Following on from last month's Tapestry Wall Hanging, **Tanya Harvey** shows us how to embroider a pair of matching cushions.

The Story

In Medieval and Tudor times two of the most common heraldic symbols (or charges) were the griffin and lion. Lions were among the earliest beasts to appear in heraldry and is the most common animal charge. The Lion traditionally symbolises bravery, valour, strength, and royalty as it is regarded as the King of beasts.

The griffin is a legendary creature with the body, tail, and back legs of a lion, the head and wings of an eagle, and an eagle's talons as its front feet. Because the lion was traditionally considered the King of the beasts and the eagle the King of birds, the griffin was thought to be an especially powerful and majestic creature and the King of all creatures. Griffins were also known for guarding treasure and priceless possessions. In heraldry, a griffin symbolises valour and death-defying bravery and vigilance.

The Design

Keeping with last month's feature, I have embroidered the designs in gold with a maroon or burgundy background and they have matching burgundy satin backs. Even the colours, in heraldry, have a special meaning: Gold means generosity and elevation of the mind, and burgundy means patient in battle, and yet victorious.

If you prefer, you could choose another colour combination to match your décor. Gold on black or gold on a dark green look very



good, and a red design on a yellow background is a very traditional medieval or Tudor design.

I have used a full cross stitch in my design, as I feel this gives the best finish, but it does take longer to sew. If you prefer, you can use another stitch such as tent stitch, half cross or basket weave.

You will need

- ☐ Canvas
- ☐ To make the design suitable for a doll's house you will need to use a fine point tapestry material. I have used good quality cotton 40tpi (threads per inch) canvas. If you cannot find this, or if you prefer to work with something a bit larger you can use 32tpi,

but the overall size of the finished cushions will be little bit bigger, and you will need to adjust other sizes accordingly.

- ☐ You will need a piece of canvas about 5-7cm larger than the finished item to allow for handling and to protect the area you are working on from becoming frayed.

Threads

Although I have given codes for Anchor Tapestry thread in the accompanying table, you can use any brand of embroidery thread you prefer or have available (the manufacturer should have colour conversions available on their website). Anchor threads come in 8 metre skeins of six strands.

One skein of each colour, should be more than enough for this project.

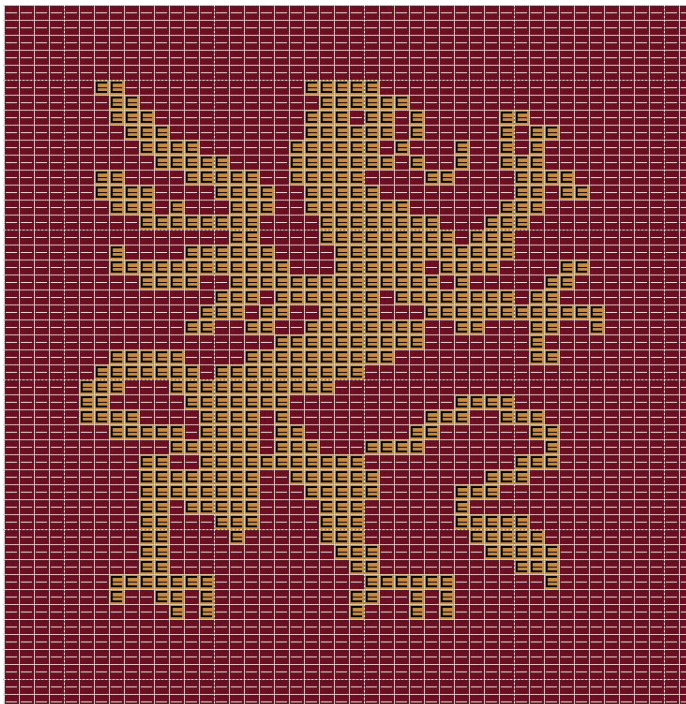
Other Materials

You will also need the following additional materials to complete the project:

- ☐ A piece of matching burgundy satin (or other material of your choice) 12cm x 12cm
- ☐ A small amount of filling fibre to stuff the cushions.

Tools

Although many people prefer to work with loose canvas, I prefer to use a ring type hand tapestry frame, as I find it easier to handle the canvas and find that it keeps the tension correct. Because of



the fine count, a size 28-tapestry needle is required. A sharp pair of fine-point embroidery scissors is also recommended. A steam iron to finish.

Embroidering the Project

The most important parts of the cushions are the images of the griffin and lion, so it is best to start by embroidering these and work outwards completing the rest of the design. When working on a project like this I would stitch the two cushions at the same time leaving a space of about 1cm -2cm between each design.

Cut a piece of canvas to fit your tapestry frame and mount it centrally. Next, cut a length of thread about 50cm. Because of the small count, you will need to separate the cut length of thread into a single strand.

Thread the needle, pass through and fold over the first 5cm – 6cm of the strand, then tie a knot in the other end. Holding the doubled over thread and the needle choose the position in the canvas to make your first stitch. Pass the needle through from the back of the material through to the front.

My technique is to then select two diagonally adjacent holes and pass the needle through both at the same time. The hole where the needle comes out is the used

as the starting hole for the next stitch. I find it best to work in a vertical line counting the required number of diagonal stitches of the same colour.

When you reach the end of the line work your way back down the line in the opposite direction, crossing over the stitches you have made previously, to form a cross. Once you have finished the first line in the colour, find the next position for the colour by counting the holes in the canvas and move on to the next one. Once you have finished with a colour pass the end of the strand through the back of several stitches to lock it, and start working with the next colour.

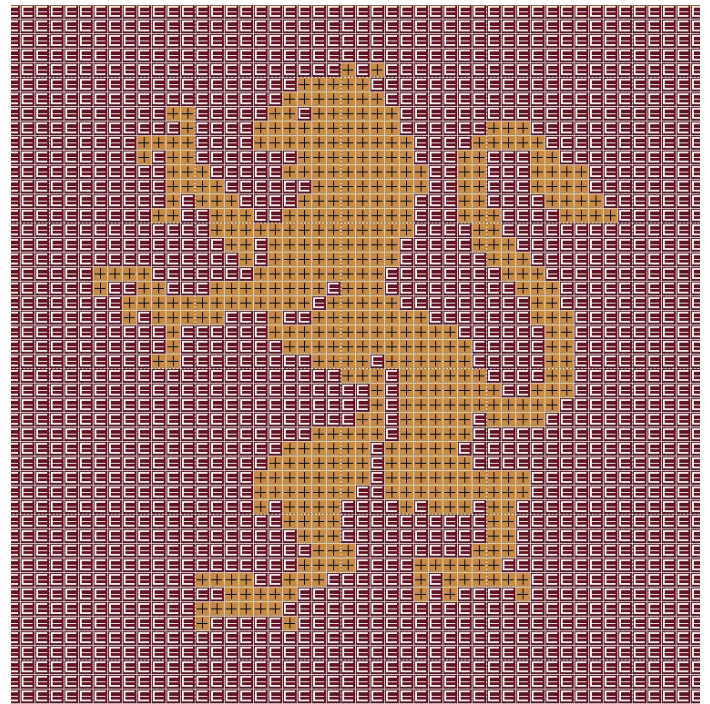
Line-by-line, complete the lion and the griffin. Then embroider the background in burgundy.

Once you have finished remove the design from the frame and use a warm steam iron to smooth the canvas from the back.

Warning: Do not iron from the front, as this will make the threads shiny.

Finishing the Cushions

Cut out both of the designs and trim the canvas so that you have a border around the designs to let you sew the pieces together. I would leave about 1cm all around. Cut a piece of your satin




Colour	Mark	Code	Ct
	E	783	521
	–	815	1641



backing material to the same size. Place the design and the backing material together face to face, and sew the three edges of the pieces together to form a pocket. Use the edge of your cross stitch design as a guide where to sew.

Once you have sewn the pocket for the cushion trim the excess material to about 2mm-3mm. Turn the pocket inside-out and fill

with a small piece of the filling material. Once you are happy with the shape of the cushion sew the fourth edge to close the cushion. Repeat the above steps for the other cushion.

The tapestry is now finished. If you like the heraldic theme, there are many other symbols or charges which you could adapt to match these designs. 

INFORMATION

For more information or if you have any questions on the project, please contact Tanya via email.

E: tanya.littlecurtains@gmail.co.uk

Fairs Diary

ORGANISERS DETAILS

City of London Dollhouse Festival
W: www.dollhousefestival.com

Dolls House Netherlands
W: www.dhnsow.com

Dolly's Daydreams
T: 01945 870160
Mob: 07860 517048
E: dollysdaydreams@btinternet.com
W: www.dollysdaydreams.com

Doreen Jeffries Dolls House Fairs
T: 01274 616539
W: www.doreenjeffriesdollshousefairs.co.uk

D & M Fairs
T: 01634 370420
Mobile: 07867 528853
E: peapa001@medwaymail.org

Ippogrifo Viaggi
E: info@miniaturitalia.it
W: www.miniaturitalia.it

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Advance booking hotline:
0121 767 4100
W: www.miniatura.co.uk

MGM Fairs
T: 01225 466533
W: www.mgmfairs.co.uk

MM Fairs
T: 01332 660428
W: www.dollhouse-fairs.co.uk

Molly Cromwell
T: 703978-5353
941371-3193 (1 Jan - 1 April 2015)
E: mollycromwell@aol.com
W: www.mollycromwell.com

Wendy's World
T: 01895 834348
Mob: 07831 820760
E: wendyhobday@wendysworld.co.uk
W: www.wendysworldfairs.co.uk

White Rose Fairs
T: 01226 754126
E: whiterosefairs@hotmail.co.uk

NOVEMBER

29 November

Location: London
Venue: Kensington Town Hall,
Hornton Street, London W8 7NX
Times: Open 11.00 to 18.00.

See our advert on page 15

Organiser: Kensington
Dollhouse Festival

30 November

Location: Lincoln
Venue: The Pride of Lincoln Hotel,
Runcorn Road, off Whisby Road,
Lincoln, Lincolnshire LN6 3QZ
Times: Open 10.30am to 4.00pm.
Prices: Entry £1.50 (all adults half
price after 1.00pm). Accompanied
children under 16 free.

See our advert on page 10

Organiser: Dolly's Daydreams

30 November

Location: Kent
Venue: The Inn on the Lake Hotel,
DA12 3HB

Times: Open 10.00am to 3.30pm.

Prices: Admission £2.00,
accompanied children free.

See our advert on page 21

Organiser: D & M Fairs

DECEMBER

7 December

Location: Felixstowe
Venue: Felixstowe Leisure Centre,
The Sea Front, Felixstowe, Suffolk
IP11 2AE

Times: Open 10.30am to 3.00pm.

Prices: Entry £1.50 (all adults half
price after 1.00pm). Accompanied
children under 16 free.

See our advert on page 10

Organiser: Dolly's Daydreams

7 December

Location: Cobham
Venue: Village Hall, Lushington
Drive, Cobham, Surrey KT11 2LU

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Organiser: Wendy's World

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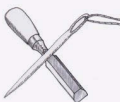


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7 December

Location: Sutton Coldfield
Venue: The Town Hall,
Upper Clifton Road, Sutton Coldfield,
West Midlands, B73 6AB
Times: Open 11.00am to 4.00pm.
See our advert on page 21
Organiser: **MM Fairs**

14 December

Location: Portsmouth
Venue: Portsmouth Marriott Hotel,
Southampton Road, Portsmouth,
Hampshire PO6 4SH
Times: Open 10.30am to 4.00pm.
Prices: Entry £2.50, senior citizens
£2.00 (all adults half price after
1.00pm). Accompanied children
under 16 free.
See our advert on page 10
Organiser: **Dolly's Daydreams**

JANUARY 2015

4 January

Location: Exeter
Venue: Conference Centre,
Westpoint, Clyst St Mary,
Exeter EX5 1DJ

See our advert on page 10
Organiser: **Wendy's World**

10 January

Location: Rugby
Venue: The Benn Hall, Newbold
Road, Rugby, Warks. CV21 2LN
Times: Open 10.30am to 4.00pm.
See our advert on page 21
Organiser: **MM Fairs**

11 January

Location: Stafford
Venue: Members Pavilion,
County Showground, Weston Road,
Stafford ST18 0BD
Times: Open 10.30am to 4.00pm.
Prices: Admission adults £3.50,
children 5-16 50p.
See our advert on page 10
Organiser: **Doreen Jeffries Doll's
House Fairs**

17-18 January

Location: Sarasota, Florida
Venue: Ramada Waterfront Hotel,
7150 North Tamiami Trail,
Sarasota, Florida

Prices: Special show room
block price.

See our advert on page 21
Organiser: **Molly Cromwell**

18 January

Location: Bristol
Venue: The Holiday Inn,
Filton Road,
Hambrook,
Bristol BS16 1QX

See our advert on page 10
Organiser: **Wendy's World**

18 January

Location: Copdock
Venue: Cameo Hotel,
Old London Road,
Copdock, near Ipswich,
Suffolk IP8 3JD
Times: Open 10.30am to 4.00pm.
Prices: Half price entry from
1.00pm. Accompanied children
under 16 free.
See our advert on page 10
Organiser: **Dolly's Daydreams**

24 January

Location: Theydon Bois
Venue: Theydon Bois Village Hall,
The Green, Coppice Row,
Theydon Bois, Essex CM16 7ER
Times: Open 10.30am to 4.00pm.
Prices: Half price entry from
1.00pm. Accompanied children
under 16 free.
See our advert on page 10
Organiser: **Dolly's Daydreams**

25 January


Location: Kent
Venue: The Inn on the Lake Hotel,
DA12 3HB
Times: Open 10.00am to 3.30pm.
Prices: Admission £2.00,
accompanied children free.
See our advert on page 21
Organiser: **D & M Fairs**

25 January

Location: Barnsley
Venue: The Elsecar Heritage
Centre, In Building 21, Barnsley,
S.Yorks S74 8HJ

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Times: Open 10.30am to 4.00pm.
Prices: Adults £2.50, children 50p.

See our advert on page 21

Organiser: White Rose Fairs

FEBRUARY 2015

1 February

Location: London

Venue: The Tower Hotel, St Katherine's Way, London E1W 1LD

Times: Open 11.00 to 17.30.

Prices: £9.00 (on the door £11), child 3-16 £4.00, entry from 14.00 costs £6.00 for adults on the door only.

Family ticket £18.00 (up to 2 adults and 4 children entry after 14.00).

See our advert on page 15

Organiser: City of London Dollhouse Festival

7 February

Location: Southport

Venue: Southport Theatre & Convention Centre, The Promenade, Southport PR9 0DZ

Times: Open 10.30am to 4.00pm.

See our advert on page 21

Organiser: MM Fairs

7-8 February

Location: Milan, Italy

See our advert on page 73

Organiser: Ippogrifo Viaggi - Miniaturitalia

8 February

Location: Cobham

Venue: Village Hall, Lushington Drive, Cobham, Surrey KT11 2LU

See our advert on page 10

Organiser: Wendy's World

8 February

Location: Kelham

Venue: Kelham Hall & Country Park, Kelham near Newark, Nottinghamshire NG23 5QX

Times: Open 10.30am to 4.00pm.

Prices: Half price entry from 1.00pm. Accompanied children under 16 free.

See our advert on page 10

Organiser: Dolly's Daydreams

14-15 February

Location: Orlando, Florida

Venue: International Palms Resort, 6515 International Drive, Orlando, Florida.

Prices: Special Show room block price.

See our advert on page 21

Organiser: Molly Cromwell

15 February

Location: Rivenhall End

Venue: The Rivenhall Hotel, Rivenhall End, near Witham, Essex CM8 3HB

Times: Open 10.30am to 4.00pm.

Prices: Half price entry from 1.00pm. Accompanied children under 16 free.

See our advert on page 10

Organiser: Dolly's Daydreams

22 February

Location: Ashford

Venue: Holiday Inn Ashford-Central, Canterbury Road, Ashford, Kent TN24 8QQ

Times: Open 10.30am to 4.00pm.

Prices: Half price entry from 1.00pm. Accompanied children under 16 free.

See our advert on page 10

Organiser: Dolly's Daydreams

MARCH 2015

1 March

Location: Bath

Venue: The Conygre Hall, North Road, Nr Timsbury, Bath, Banes BA2 0JG

See our advert on page 15

Organiser: MGM Fairs

1 March

Location: Lincoln

Venue: The Pride of Lincoln Hotel, Runcorn Road, off Whisby Road, Lincoln, Lincolnshire LN6 3QZ

Times: Open 10.30am to 4.00pm.

Prices: Half price entry after 1.00pm. Accompanied children under 16 free.

See our advert on page 10

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8 March

Location: Cheltenham
Venue: The Thistle Hotel,
Gloucester Road, Cheltenham,
GL51 0TS
See our advert on page 10
Organiser: Wendy's World

8 March

Location: Rayleigh
Venue: The Mill Arts & Events
Centre, Bellingham Lane,
off High Street, Rayleigh,
Essex SS6 7ED
Times: Open 10.30am to 4.00pm.
Prices: Half price entry from
1.00pm. Accompanied children
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See our advert on page 10
Organiser: Dolly's Daydreams

15 March

Location: Devon
Venue: The Village Hall, Uplowman,
Nr Tiverton, Devon EX16 7DP
See our advert on page 15
Organiser: MGM Fairs

21-22 March

Location: Netherlands
Venue: SSP-Hal, DRU-laan 2,
7071 MC Ulfst
Times: Open Sat 11.00 to 17.00,
Sun 10.00 to 16.00.
Prices: Buy your tickets online for
8 euros.
See our advert on page 87
Organiser: Dolls House
Netherlands

21 March

Location: Dedham
Venue: The Assembly Rooms,
High Street, Dedham,
near Colchester, Essex CO7 6DE
Times: Open 10.30am to 4.00pm.
Prices: Half price entry after 1.00pm.
Accompanied children under 16 free.
See our advert on page 10
Organiser: Dolly's Daydreams

22 March

Location: Kent
Venue: The Inn on the Lake Hotel,
DA12 3HB

Times: Open 10.00am to 3.30pm.
Prices: Admission £2.00,
accompanied children free.
See our advert on page 21
Organiser: D & M Fairs

28-29 March

Location: Birmingham
Venue: NEC, Birmingham
Times: Open 10.00am.
See our advert on page 10
Organiser: Miniatura Exhibitions

APRIL 2015

3 April

Location: Stevenage
Venue: Novotel Stevenage,
Knebworth Park, Stevenage, Herts
SG1 2AX
Times: Open 10.00am to 4.00pm
(not 10.30am to 4.00pm).
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Organiser: Dolly's Daydreams

6 April

Location: Newport Pagnell
Venue: Hotel Inn Milton Keynes -
East M1, Junction 14,
London Road, Newport Pagnell,
Bucks MK16 0JA
Times: Open 10.30am to 4.00pm.
Prices: Half price entry from
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Organiser: Dolly's Daydreams

12 April

Location: Woodhall Spa
Venue: The Woodland Suite,
The Petwood Hotel, Stixwold Road,
Woodhall Spa, Lincs LN10 6QG
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Organiser: MGM Fairs

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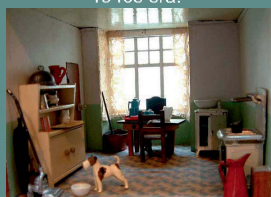
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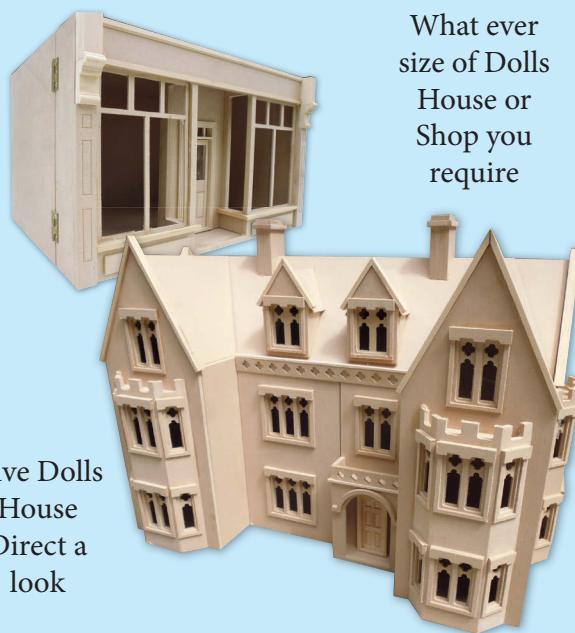
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KIT REVIEW

Large Christmas Shop Cabinet

by Artofmini.com reviewed by Ann Sutcliffe



Contents of Kit

- ☐ Laser ready cut MDF pieces
- ☐ Drawer handles
- ☐ Full instructions

You will need:

- ☐ Craft knife
- ☐ Sandpaper/Emery Board
- ☐ Square gluing jig or Lego
- ☐ PVA wood glue & glue stick
- ☐ Paint of choice
- ☐ Scissors/scalpel & metal ruler

Art of Mini produce and supply a whole range of lovely kits for the miniaturist to make. This particular one is for a large 1/12th scale shop cabinet. The title and paper graphics for this unit is for a Christmas Shop cabinet; however Artofmini.com make other variations for you to choose from if you'd prefer one that you can use in your miniature dolls house shop all year round.


There are a fairly daunting amount of pieces in the kit however, the instructions have a clearly labelled complete photographic guide so you know where you are, and all the instructions come in English Dutch, French and German. When making up the cabinet, it is wise to only pop out the pieces as and when you need them to save getting in a muddle. You will need to use a craft knife to release the pieces from the MDF sheets before sanding those miniscule little tabs off.

Starting at no. 1 and working my way through, the basic construction took two hours and fifteen minutes, although much of this time was actually waiting for the glue to set before moving on to the next step. The assembly of the six drawers took an additional 30 minutes on top of the original build.

I then left the whole cabinet to dry and set overnight before giving the entire piece a light sanding to get it ready for the paint.

Day two of the build took a further couple of hours during which time I painted the cabinet with two coats, then rubbed it back to distress it slightly at the corners and points of wear. The graphics were cut out using a metal ruler and a scalpel. These were then stuck in place using a normal glue stick, followed by the careful placement of the handles. The cabinet is now ready to go into a miniature shop and be filled up with goods for sale.

The kit isn't difficult at all, and the pieces fit together like a glove requiring no more than minor sanding to remove the residue of the tiny fixing tabs. The Christmas graphics are lovely, but of course you could also

leave them off and use your own imagination to decorate the piece. I am happy to recommend this kit to all comers. In fact I would also recommend the artofmini.com website as it has a delightful and unusual dolls house range, including items to fill this cabinet up, and is well worth a browse. 

INFORMATION

W: www.artofmini.com

Cost: €39.25 + P&P

Available by mail order and at shows



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My Favourite

Shop at Home

by Marilyn Ormson

Try to find a way to store your stash so you can see everything. That way you can shop at home for something you need. These are three of my eight shelves in a Billy bookcase which I bought from Ikea. Prior to being on shelves everything was in boxes and I never remembered what I had.

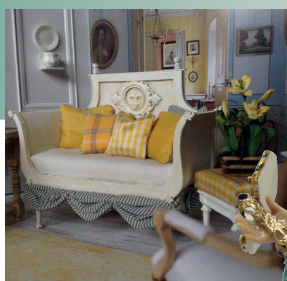


DollsHouse and Miniature Scene

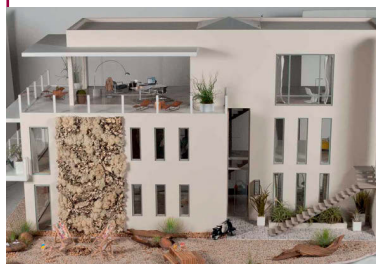


In a brand new series, Stephanie Guy shows us how to reproduce famous paintings, starting with Vincent Van Gogh's Sunflowers.

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in Los Angeles!



Louise Goldsborough dresses the last active
pharaoh of ancient Egypt, Cleopatra.



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A Brief History of...

The Grandfather Clock

Moi Ali explains how this clock got its name from a popular song.

We all know them as grandfather clocks, but that's a misnomer: horologists call them long case clocks. So how did the term 'grandfather' come about? Well, back in 1875, American songwriter Henry Clay Work was visiting England. During a stay at the George Hotel in North Yorkshire he saw a large pendulum clock in the lobby which had long since stopped working. Mr Work asked about its history. Originally belonging to the hotel's previous owners, the clock had rather spookily stopped at the very time when the former proprietor died. Despite best efforts, no one could get the clock going again. Fascinated by the story, Work wrote *My Grandfather's Clock*, which was released in 1876 and became a big hit. Hence the term 'grandfather clock' entered popular parlance.

With today's atomic clocks, which keep time to a precision that's counted in units smaller than nano-seconds, it's hard to think of these quaint antique clocks as embodying leading edge technology – but back in 1680 when the long case clock was invented, it was state-of-the art. The long case clocks remained the world's most accurate timekeeping technology into the early 20th century.

But let's take a step back, to understand how the long case clock came about. In 1582 Galileo Galilei discovered that a pendulum could be used to keep time. In 1656, Dutchman Christiaan Huygens pioneered the pendulum as the driving device in clocks, but his pendulum was not encased. The next technological breakthrough came in 1670, when the anchor escapement was developed. This mechanism reduced the pendulum's swing to just four to six degrees and meant that the whole clock could be encased in a long case that would hold the clock and its long pendulums.



This handsome miniature mahogany long case clock is from the Dolls' House Emporium.



Britain was the premier producer of long case clocks. Early clocks, like the furniture of the time, were oak. Many were works of art, with magnificent inlays and lovely engraved brass or enamelled dials painted with birds, strawberries or pastoral scenes. Some showed the sun, moon and stars, and such clocks are highly prized today.

These tall clocks, which were between six and nearly eight feet in height, are difficult to accommodate in the modern home with its lower ceilings. Coming in at less than six feet (six inches in twelfth scale) is the grandmother clocks, which dates to the 1920s and '30s. Typically these clocks would be oak and many had the geometric, streamlined shape of the popular Art Deco movement. After the 1930s clocks got smaller and smaller. It is highly unusual to encounter a modern grandfather clock – although reproductions of the old styles are still made.

My goodness, is that the time? Must dash!

Next month, Moi bring us the Brief History of the grandfather clock.



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